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LONGUS

DAPHNIS AND CHLOE

EDITED BY EWEN BOWIE

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PREFACE

This edition and commentary have gestated for far too long – more than three decades. During that period John Morgan published an excellent commentary in the Aris & Phillips series (2004). Its close and sensitive attention to narratological aspects of *Daphnis and Chloe* is something I do not attempt to match; but neither it nor other recent commentaries (Schönberger 1998 [1960], Pattoni 2005, Byrne and Cueva 2005, Cikán and Danek 2018) have given close attention to Longus' language, and I hope that this commentary will be useful to readers of *Daphnis and Chloe* who are interested in the novel's language and style, and in how these relate to those of other Greek writers of the Roman imperial period. I am well aware that much more work remains to be done on this question.

Over the years that I have been preparing this commentary I have benefited from help of many sorts from colleagues and pupils. Pat Easterling, who kindly invited me to write the commentary for the Cambridge Greek and Latin Classics series, offered valuable observations on an early draft, and the current dedicated and sharp-eyed Greek Editors, Richard Hunter and Neil Hopkinson, have made many helpful suggestions, saved me from numerous blunders, and rendered the commentary leaner and fitter for purpose. I am also extremely grateful to the Press's copy-editor, Anna Oxbury, who rooted out a huge number of errors of various sorts. Among the many others who have helped me in various ways I would especially like to thank Lucia Athanassaki, David Blank, Lizianna Delveroudi, Arik Dondi, Stephen Harrison, Elizabeth Irwin, Daniel Jolowicz, Anna Lefteratou, Hugh Mason, John Morgan, Zahra Newby, John Petropoulos, Alexia Petsalis-Diomidis, Bryan Reardon, Michael Reeve, Ian Repath, Caroline Spearing, and Tim Whitmarsh; but I am very conscious of the great benefits I have derived from discussions with many others.

Rethymno
November, 2018

CONVENTIONS AND ABBREVIATIONS

The following abbreviations are used in the commentary:

C.	Chloe
D.	Daphnis

Sappho and Alcaeus are cited in the numeration of E.-M. Voigt (ed.), *Sappho et Alcaeus*, Amsterdam 1971, taken over by D. A. Campbell, *Greek Lyric*, vol. I, Cambridge, MA and London 1982, except where superseded by new evidence: *P. Sapph. Obbink* is cited from Bierl and Lardinois 2016. Abbreviations of names of ancient authors and works are largely those of LSJ (Liddell–Scott–Jones) or the *Oxford Classical Dictionary*, with the following exceptions:

Aes.	Aeschylus
Ch.	Chariton
EA	*Epitaphios Adonidos*
Jos.	Josephus
L.	Longus
QC	*Quaestiones convivales*
Rep.	*Republic*
Virg.	Virgil
Vit.Aesop.	*Vita Aesopi* G (*recensio* 1) in B. E. Perry, *Aesopica*, vol. I, Urbana 1952, 55–77
X.Eph.	Xenophon of Ephesus

Modern works cited by author and date only are listed in the Bibliography. Abbreviations of journals are those of *L'Année philologique*, and of other modern works those of LSJ (Liddell–Scott–Jones) or the *OCD*, with the following exceptions:

Bull.Épigr	*Revue des études grecques, Bulletin Épigraphique.*
Coderch	Coderch, J., *Classical Greek: a new grammar*, South Carolina 2012.
Denniston *GP*	Denniston, J. D., *The Greek particles*, 2nd edn, Oxford 1954.
FdD	*Fouilles de Delphes*, vol. III. *Épigraphie*, Paris 1909–.
FGE	Page, D. L. *Further Greek epigrams: epigrams before* A.D. *50 from the Greek Anthology and other sources not included in 'Hellenistic epigrams' or 'The Garland of Philip'*, revised and prepared for publication by R. D. Dawe and J. Diggle, Cambridge 1981.

Goodwin	Goodwin, W. W., *A Greek grammar*, London and New York 1894.
GP	Gow, A. S. F. and Page, D. L. (eds.), *The Garland of Philip and some contemporary epigrams*, Cambridge 1968.
HE	Gow, A. S. F. and Page, D. L. (eds.), *The Greek anthology: Hellenistic epigrams*, Cambridge 1965.
IAph2007	Reynolds, J. M., Roueché, C. M., and Bodard, G., *Inscriptions of Aphrodisias*, 2007, available at http://insaph.kcl.ac.uk/iaph2007/
IArycanda	Şahin, S. (ed.), *Die Inschriften von Arykanda* (*Inschriften griechischer Städte aus Kleinasien*, vol. XXXXVIII), Bonn 1994.
IEph	Wankel, H., Engelmann, H., and Nollé, J. (eds.), *Die Inschriften von Ephesos* (*Inschriften griechischer Städte aus Kleinasien*, vols. XI–), Bonn 1979–.
IGUR	Moretti, L. (ed.), *Inscriptiones Graecae Urbis Romae*, Rome 1968–.
IKios	Corsten, T. (ed.), *Die Inschriften von Kios* (*Inschriften griechischer Städte aus Kleinasien*, vol. XXIX), Bonn 1985.
IParion	Frisch, P. (ed.), *Die Inschriften von Parion* (*Inschriften griechischer Städte aus Kleinasien*, vol. XXV), Bonn 1983.
IPergamon	Fraenkel, M., Habicht, C., and Wörrle, M. (eds.), *Die Inschriften von Pergamon: Altertümer von Pergamon* vol. VIII, Berlin 1890 –.
IPriene	Hiller von Gaertringen, F. *et al.* (eds.), *Inschriften von Priene*, Berlin 1906.
IStratoniceia	Şahin, M. Ç. (ed.), *Die Inschriften von Stratonikeia* (*Inschriften griechischer Städte aus Kleinasien*, vols. XXI–XXIII), Bonn 1981–90.
ITralles	Poliakov, F. (ed.), *Die Inschriften von Tralles* (*Inschriften griechischer Städte aus Kleinasien*, vol. XXXVI), Bonn 1989.
K–A	Kassel, R. and Austin, C. (eds.), *Poetae comici Graeci*, Berlin 1983–2001.
Kaibel	Kaibel, G. (ed.), *Epigrammata Graeca ex lapidibus conlecta*, Berlin 1878.
Kühner–Gerth	Kühner, R. and Gerth, B., *Ausführliche Grammatik der griechischen Sprache*, I–II, 3rd edn, Hanover 1890–1904.
LGPN	Fraser, P. M., Matthews, E., Catling, R. *et al.* (eds.), *A lexicon of Greek personal names*, Oxford 1987–.
LSJ	Liddell, H. G., Scott, R., Stuart Jones, H. and Mackenzie, R. (eds.), *A Greek–English lexicon*, 9th edn, Oxford 1968. Revised supplement, ed. P. G. W. Glare, Oxford 1996.

OCD^4	*The Oxford Classical Dictionary*, 4th edn. General editors S. Hornblower and A. Spawforth, assistant editor E. Eidinow. Oxford 2012.
PDublin	*Trinity College Dublin papyri.* inv. C 3v (= Meertens–Pack, 3rd edn, 02621.000).
PIR^2	Groag, E., Stein, A. *et al.* (eds.), *Prosopographia imperii Romani*, 2nd edn, Berlin 1933–2015.
PObbink	Obbink, D., 'The newest Sappho: text, apparatus criticus, and translation', in A. Bierl and A. Lardinois (eds.), *The newest Sappho: P. Sapph. Obbink and P. GC inv. 105, frs. 1–4. Studies in archaic and classical Greek song*, vol. II, Leiden and Boston 2016, 13–33.
TGrF	Snell, B., Kannicht, R., and Radt, S. (eds.), *Tragicorum Graecorum fragmenta*, Göttingen 1971–2004.

INTRODUCTION

1 THE TEXT AND THE STORY

Two Greek manuscripts, one of them written in the second half of the thirteenth century and now in Florence (F),[1] the other written in the first quarter of the sixteenth century and now in the Vatican (V), preserve a text they entitle Longus' *Shepherd Tales concerning Daphnis and Chloe*: Λόγγου ποιμενικῶν τῶν κατὰ Δάφνιν καὶ Χλόην (V), Λόγου [sic] ποιμενικῶν περὶ Δάφνιν καὶ Χλόην (F). Like three other texts in F, those of Xenophon, Chariton, and Achilles Tatius, Longus' work *prima facie* belongs to the literary form which we now call 'novel' or 'romance', but which apparently had no ancient generic name.

Longus, however, is very different from these other novels in two important ways. First, he miniaturises the setting and plot. In the other novels, and in the later novel of Heliodorus, a teenage couple fall in love and then for diverse reasons are launched on travels around the eastern Mediterranean Greek world and beyond, travels in which they are soon separated and survive pirates, shipwreck, and other near-death situations, as well as the attentions of ardent and powerful suitors, fired by their stunning beauty. Only at the work's end are they reunited and able to resume or achieve marital union. In *Daphnis and Chloe*, by contrast, the narrative begins with the couple's exposure as babies by their élite parents, and it is set almost entirely in the pastoral hinterland of a single city on Lesbos, Mytilene – apart from a short-lived kidnapping of Chloe by Methymnans which takes her some 20 miles further north, an even briefer kidnapping of Daphnis by pirates, and a short period in Mytilene itself. Its major theme is the children's implausibly slow discovery of ἔρως, sex, as they enter puberty, herding the goats and sheep for which their pastoral foster-parents are responsible. Relocation in distant and often non-Greek lands is replaced by the intensely described cycle of the seasons over two years: during that period the attempt of a cowherd Dorcon to get Chloe for himself, a discourse on the nature and power of Eros by the retired cowherd Philetas, and a practical lesson in the sexual act given to Daphnis by a city-girl Lycaenion, combine to advance the couple's (and especially Daphnis') understanding, so that by the time of their wedding at the end of the fourth and last book Daphnis is able to teach Chloe what he has learned.

[1] For the problems of using F, both difficult to read and peppered with errors of all sorts, see Reeve 1982: xi–xii and (for Chariton) Reardon 2004: xii. For the hypothesis that its archetype was dictated, not copied, see Kaïris 1932: 34–6, Biraud 2017: 239.

2 LONGUS' POETIC INTERTEXTS

The second way in which Longus differs significantly from other novelists is that in constructing his couple's universe Longus makes extensive use of the bucolic world best known – to ancient as to modern readers – from Theocritus' poetry. Longus knew bucolic poems composed by Theocritus in the first half of the third century BC and other poems which were probably already circulating as part of the Theocritean corpus in his time, as indeed they are transmitted among genuine works of Theocritus by our medieval manuscripts. He also knew the bucolic poetry of Moschus and Bion. Especially influential on Longus was the first poem in ancient editions of Theocritus, *Idyll* 1, in which a shepherd Thyrsis sings to an unnamed goatherd his famous song *The pains of Daphnis* (τὰ Δάφνιδος ἄλγεα) – a song about the death of a mythical cowherd Daphnis, a death that is mysteriously the consequence of his desire, ἔρως. Longus also knew *Idyll* 6, a friendly singing contest between two youthful cowherds, Daphnis and Damoetas, that ends with them kissing, and *Idyll* 27, perhaps but not certainly non-Theocritean, in which a cowherd Daphnis seduces a not wholly unwilling girl. Longus relocates the Theocritean pastoral world from Sicily, south Italy and Cos to Lesbos – where in the generation before Theocritus a pastoral world may already have been situated by the influential but largely lost poetry of Philitas of Cos, perhaps evoked by his naming his wise old cowherd and ἐρωτοδιδάσκαλος Philetas – and he repeatedly alludes to it in general and refashions particular passages. But he makes two significant changes. First, Longus' young herdsman Daphnis looks after goats, not cows, and this allows a persistent symmetry between him and the girl two years his junior, Chloe, who herds sheep. Among many cases of intertextuality with Theocritus that Longus will have expected educated readers to appreciate, and which are noted in the commentary, is the foster-parents' decision to call the baby they had discovered 'Daphnis' 'so that the baby's name might seem pastoral' (1.3.2) and his foster-father Lamon's claim that he was sung the myth of Syrinx by 'a Sicilian goatherd for the payment of a he-goat and a syrinx' (2.33.3, a clear reference to the herdsmen of *Idyll* 1). Second, Theocritean characters' experiences of ἔρως have predominantly unhappy outcomes, with *Idyll* 27, if by Theocritus, a striking exception. By contrast Longus, like the other novelists, allows his young couple's trials to conclude with their living happily ever after.

Longus enriches the pastoral world based on these Theocritean refashionings by drawing on Hellenistic and early imperial epigram. Some epigrammatists favoured scenes from pastoral life, and indeed Theocritus himself composed epigrams. Longus' knowledge of epigram ranges from apparent reworking of poems – e.g. that of Myrinus at 1.11.2

(*Anth.Pal.* 7.703 = *GP* 2768–73) – to picking out and re-contextualising striking phrases, such as the description of prostitutes as τὰ ληιστρικὰ τῆς Ἀφροδίτης by (?) Asclepiades (*Anth.Pal.* 5.161.5 = *HE* 1000 = 40 Sens), arguably fused at the end of Book 1 (1.32.4n.) with Meleager's book-end "Ἔρωτος ὅρα, ξεῖνε, μιαιφονίαν" (*Anth.Pal.* 5.215 = *HE* 4277). Several other epigrammatists, especially of the imperial period, may be drawn upon for thematic or lexical details.[2]

The epigrams and other works of another major Hellenistic poet, Callimachus, seem also to have an impact on Longus. The ἕλκος of 1.14.1n. may echo the figurative ἕλκος of Callimachus, *Anth.Pal.* 12.134.1 (= *HE* 1103), the simultaneous death of two siblings at 4.24.2n. that lamented in *Anth.Pal.* 7.517 (= *HE* 1193–8). Longus' ἕλκος comes shortly before his first use of ἀρτιγένειος (1.15.1n.), a term perhaps drawn from the *Aitia*. Some other details (ἐπτοηθεῖσαι 1.22.2 ~ πτοιηθεὶς ὑπ' ἔρωτι *Hymn to Artemis* 191, κατὰ πολλὴν ἡσυχίαν 2.18.1 ~ πολλὰ δ' ἀσυχία *Hymn to Athena* 72–4) and the recondite myth of Branchus (4.17.6 cf. Call. fr. 229 Pfeiffer) may also come from Longus' reading of Callimachus. We may then wonder if Longus' four-book work exploring the αἴτια of ἔρως in some way reflects Callimachus' four-book *Aitia*, which open with Hesiod shepherding on Helicon, and if his description of its opening painting as ἱστορία ἔρωτος is a nod to Callimachus calling his novel-like story of Acontius and Cydippe a ἱστορία (fr. 75.7 Pfeiffer).

Shepherds were one feature of the famous seventh/sixth-century BC poet from Lesbos, Sappho, that caught Longus' eye (see 3.33.4–34n.). But her chief claim on his attention was her incomparable primacy as poet of desire, ἔρως, and Longus' recurrent verbal echoes of her much-read poetry, as well as some, albeit fewer, echoes of her contemporary from Mytilene, Alcaeus (see 3.31–3n.), give depth to his depiction of Lesbos as a place especially fitting for a narrative of ἔρως. In the commentary some 30 places are noted where Longus evokes Sappho, from the trees, flowers, and water of his preface's ἄλσος (picking up those of Sappho fr. 2) to the evocation of the phrase 'so that we may see less sleep than the

[2] See the commentary for Longus' possible exploitation of Adaeus at 2.20.1, Antipater of Sidon at 2.6.2, Antipater of Thessalonice at 2.1.2, Antiphanes at 3.34.2, Anyte at 1.14.4, 4.19.4, Archias at 2.4.1, Asclepiades at 1.32.4, Bassus at 4.7.1, Bianor at 4.13.1, Callimachus at 1.14.1, 4.24.2, Crinagoras at 4.16.3, Diodorus at 1.8.2, 13.2, 15.1, Erucius at 1.11.1, 12.1, Euenus at 1.25.3, 26.1, Hadrian at 2.31.3, 3.23.4, Heraclitus at 4.8.1, Leonidas at 1.4.3, 29.2, 31.3, 2.31.3, 3.12.1–2, 4.26.2, Lucian at 4.11.2, Lucillius at 2.37.3, Maccius at 1.32.4, 2.1.1, Meleager at 1.13.2, 6, 3.18.4, 23.4, 4.13.1, Myrinus at 1.11.2, 4.39.2, Philip at 1.2.1, 21.3, 2.34.1, Philodemus at 1.25.1, 4.14.1, [Plato] at 1.30.1, 2.39.3, Rufinus at 1.17.3, 30.1, 32.4, Scaevola at 1.9.1, Simonides at 3.5.1, 4.8.1, Thallus at 3.5.1. Several epigrammatists may have influenced Longus at 1.14.3.

clear-voiced bird' (Sappho fr. 30.8–9) in his last sentence (4.40.3).[3] In one case (1.17.3) allusion to a passage in Theocritus *Idyll* 11 that itself alludes to Sappho enables Longus to construct an archaic Lesbian pedigree for his own characters' language. Alcaeus is less prominent, but is arguably drawn upon on some 14 occasions.[4] If we had complete texts of the early Lesbian poets it is likely we would see many more echoes, though it is unlikely to be accidental that many passages of their poetry apparently known to Longus were also known to imperial Greek readers.[5]

Many other poets are of course evoked in different ways. Some details of Longus' presentation of Eros seem to derive, though perhaps not directly, from Ibycus and Anacreon, just as the name Daphnis goes back to Stesichorus. Aristophanic comedy contributes much to Longus' lexicon, especially, but not only, in describing the countryside. Menander's *Epitrepontes* is among the ancestors of Longus' exposure plot; the leisured Methymnan youths of Book 2 and the parasite Gnathon of Book 4 are both drawn to some extent from New Comedy.

When we turn to the two highest genres of poetry, epic and tragedy, the picture becomes more complex. The *Odyssey*, the chief ancestor of the other novels, and Greek poetry's earliest presenter of a noble rustic in the important figure of Eumaeus, is evoked with only occasional hints that Longus' characters move in a different world.[6] Some allusions to the *Iliad*, on the other hand,[7] above all in similes, draw attention to the distance between the events on Lesbos and the battles on the plain of Troy, though on a lexical level a huge number of words in Longus are first found in the *Iliad*. And in the case of tragedy the difference between the tragic world and that of *Daphnis and Chloe* is suggested even more strongly, whether by evocations of canonical tragic cases of ἔρως whose outcome was disastrous (e.g. Sophocles, *Antigone* 787–9 and Euripides, *Hippolytus* 528–9 at pr. 4; *Hippolytus* 135–7 and 275 at 1.13.6), by the use of a tragic intertext to give a humorous slant to a character's words or actions (e.g. Sophocles, *Ajax* 462–4 at 2.22.3), or by the punning phrase τραγικὴ δυσωδία at 4.17.2. Such sorts of evocation can be seen to contribute to a recurrent feature of Longus' text,[8] an implicit insistence that, however its motifs and words may be related to those found in epic and tragedy, the bucolic novel

[3] For reworkings or evocations of Sappho see the commentary on pr. 1, 4; 1.2.3, 13.5–6, 14.1, 16.1, 17.2–3, 18.1–2, 22.2, 26.1, 27.1, 32.4; 2.2.6, 7.5, 20.3, 30.1; 3.1.2, 12.4, 33.4–34.1; 4.8.1, 13.1, 33.4, 40.2–3.

[4] See the commentary on 1.2.3, 9.1, 20.3, 22.3, 26.1, 28.2; 2.3.1, 14.2, 15.1, 25.2; 3.3.1–3, 12.1, 4; 4.18.3.

[5] Cf. e.g. 3.33.4n., 4.40.3n.

[6] Cf. e.g. 4.13.2n.

[7] Cf. e.g. 4.34.3n.

[8] See Bowie 2003, 2007.

presents a happier universe than they did, as also than did Theocritean pastoral.

3 LONGUS' EXPLOITATION OF EARLIER PROSE TEXTS

Longus' repeated use of all these earlier poetic texts – Theocritus, epigram, Callimachus, Sappho, and Alcaeus – sets him apart from his novelistic predecessors, even from the often allusive Achilles Tatius. But another prose text is much exploited by both novelists: Plato's dialogue *Phaedrus*, in which Socrates unusually leaves the city of Athens for the *locus amoenus* of the Ilissus valley, just outside its walls, and there exchanges speeches on ἔρως with Phaedrus.[9] Also predictably reworked by both is Plato's other dialogue on ἔρως, the *Symposium* (e.g. 1.15.1n., 2.5.2n.), whose great speech by Diotima is one of the ancestors of Philetas' speech in Book 2.[10] This exploitation of Plato brings Longus closer to Achilles Tatius than to any of his known predecessors, though Heliodorus, who is certainly later, has much Platonic material.

Other canonical texts had contributed to the novel ever since its earliest surviving writer – and perhaps its inventor – Chariton:[11] Herodotus, Thucydides, and Xenophon. Longus too draws repeatedly on all these. Most striking in stylistic terms is his switch to a different, albeit not quite Thucydidean, style for his narrative of the Methymnan navy's abduction of Chloe and of the war that never happened between Mytilene and Methymna (2.20–9; 3.1.1–3.1).

Longus thus sets himself in a tradition of Greek literature that by his time was almost a thousand years old. But just as he ostentatiously refashions Theocritean bucolic, so too in several places he invites us to appreciate his reworking of earlier novels. Already in the preface his account of the Nymphs' grove whose paintings constitute his own story takes readers to Achilles Tatius' anonymous narrator's encounter with his protagonist Cleitophon in front of a painting in or near Astarte's precinct at Sidon, and they are brought back to that painting by Longus' description of the Nymphs themselves (1.4.2n.).[12] Longus' gardens evoke those of Achilles Tatius (1.1.5, 1.15), while his miniature pseudo-scientific excursuses poke fun at Achilles' longer digressions, and Longus upstages him

[9] See pr.n., 1.22.4n., 1.25.1n., 4.23.1n., Ach.Tat. 1.2.3.

[10] For arguments in favour of extensive and constructive intertextuality with both *Phaedrus* and *Symposium* see Repath 2011.

[11] For a powerful case for the invention of the novel by Chariton see Tilg 2010.

[12] For the evidence for dating Achilles Tatius to the first half of the second century see below §11 with n. 47.

by providing a more appropriate context for his tale of Syrinx (2.34; cf. Ach.Tat. 8.6.7–11).[13]

The other novelist predecessor whom Longus certainly evokes is Chariton. The clearest case is the phrase ταχείας δὲ φήμης at 4.25.3: φήμη is a major player in Chariton's narrative, appearing 15 times, three of these with the epithet ταχεῖα (2.3.8, 3.3.2, 3.4.1);[14] the word φήμη never appears in Xenophon of Ephesus or Heliodorus. Longus asks us to set his climactic recognition scene of Daphnis and his father Dionysophanes at 4.20–5 alongside Chariton's recognition scenes of Chaereas and Callirhoe and of Chaereas and his father in Syracuse. Longus gestures in a different way to Chariton by introducing Tyrian pirates (Τύριοι λησταί, the reading of V) who kidnap Daphnis (1.28.1) using a light Carian boat (Καρικὴν ἔχοντες ἡμιολίαν). He thus reminds his readers that they should read his work in the novelistic tradition, descending ultimately from the *Odyssey*, in which Phoenician pirates made regular appearances; and at the same time, by mentioning Carians, that Chariton, the earliest Greek novelist known to us, was from Caria's great city, Aphrodisias.

Any reference to Aphrodisias' other novelist, Antonius Diogenes, probably also of the mid-first century, is harder to establish; but since alone of the other novelists known to us he seems likely to have stated at the beginning of his work its length in books (a massive 24), Longus' advertisement in his preface of a four-book work may both allude to and stress contrast with Antonius' *The incredible things beyond Thule*. The other blockbuster novel attested, Iamblichus' late-second century *Babyloniaca*, may be evoked by the detail of Chloe's bra being used to rescue Daphnis from the wolf-pit (1.12.4–5), perhaps reworking a scene in which Iamblichus' heroine Sinonis cut her long hair so that it could be used to winch up water.[15] As for the other first-century novel to survive, Xenophon's *Anthia and Habrocomes*, two phrases close together in Book 4 may suggest that Longus knew it: at 4.23.1 πλῆθος ἐπέρρει, used at Xenophon 5.7.3, and 4.24.1 χρόνου διελθόντος ὀλίγου, used at Xenophon 1.10.3 (cf. χρόνου διελθόντος at 5.7.1) but nowhere else in the novels. It is therefore possible that the γραφή narrating all Xenophon's couple's adventures that accompanied their dedications in the Artemisium on their return to Ephesus (5.15.1) played some part in Longus' imagining a love story narrated in dedicatory paintings in a shrine on the island of Lesbos.

[13] For fuller discussion of these and other evocations of Achilles Tatius by Longus see Whitmarsh 2018: 125–9.

[14] For φήμη in Chariton see Tilg 2010: 240–70, Hardie 2012: 115–16.

[15] Photius, *Bibl. cod.* 94, 74b9–10; cf. 1.12.4n.

4 POETIC ELEMENTS IN LONGUS' PROSE?

Longus, then, asks to be read against at least two traditions, that of pastoral poetry and that of prose narrative fiction. His style too has been seen by some as balanced between poetry and prose. Moving away from the Herodotean and Xenophontic λέξις εἰρομένη of Chariton of Aphrodisias and Xenophon of Ephesus, Longus' recurrent exploitation of short parallel κῶλα (see further below §8), especially for descriptions of landscapes and seasons, puts him closer to Achilles Tatius. This style, descended ultimately from that of the fifth-century BC sophist Gorgias, categorised by Cicero in the first century BC as one variety of 'Asianism', and described by Philostratus in the third century AD as 'Ionian', was much used in the epideictic oratory of the imperial period, especially for 'laments'/θρῆνοι: one of our best examples is Aelius Aristides' μονωιδία of ca. AD 177 for earthquake-struck Smyrna (*Or.* 18). It can also be found in the writings of Aelian (ca. AD 190–230) and of Philostratus himself (ca. AD 190–250). Following the lead of Gorgias, Longus repeatedly builds up longer units from two or three short κῶλα often of equal length, often rhyming, sometimes alliterative, sometimes combined with other linguistic games. But whether or not Longus saw this style as poetic is harder to tell. Such works as Aristides' μονωιδία fulfilled a function earlier more commonly served by poetry, but the other places we find this style did not, and some works that set out to replace poetry, like Aristides' prose hymns, did not adopt this style at all. Tempting though it is to set out a translation as if what Longus wrote were lines of poetry, as was done, for example, by Hägg, McCail and Cikán,[16] this may not be the impression that Longus was trying to give.

That doubt is reinforced by the low proportion of words that are clearly poetic in a general sense. Valley 1926 greatly exaggerated the number of words that to a second- or third-century reader would have seemed poetic. Much of Longus' vocabulary is indeed first documented in archaic and classical poetry, but in the five hundred or so years since the deaths of Demosthenes and Alexander many of these words had become common in prose. Other cases in Valley's lists are of words whose function in Longus' narrative is to take the reader to a particular poetic intertext, i.e. they signal his reworking in prose of a detail he can expect his readers to recognise from poetry.[17]

[16] Hägg 1983: 37–8, McCail 2002: 3–4, 11–12, etc., Cikán and Danek 2018. A case is made for the strong presence of poetic rhythms based on both the quantitative and the accentual system by Biraud 2017, arguing in particular for the use of traditional quantitative rhythms to give a poetic aura to Philetas' speech in Book 2.

[17] See Bowie 2017.

In purely lexical terms, then, Longus offers a narrative whose medium is prose, of the semi-Atticist sort that some contemporaries, e.g. Lucian, also wrote. Linguistic 'Atticism', the attempt to limit vocabulary (and in some cases syntax) to what could be documented in classical Attic prose, seems to begin under Hadrian[18] and to have gathered pace in the second century AD, partly because it was favoured by the influential magnate and sophist Herodes Atticus and some of his many pupils. Its importance can be judged from the number of Atticist lexica that were written, e.g. two by Phrynichus (published between the late 140s and early 180s) and one by Moeris (whose date is later but uncertain). Quite often Longus chooses a form approved by one of these lexica or found in the less rigorous and more comprehensive lists of acceptable words offered by Pollux, a close contemporary of Phrynichus: some examples are discussed below in §9. Often, however, he seems to ignore their restrictions, and a very large number of his words or usages are first found in Hellenistic or imperial Greek writers.[19]

5 RELIGION

The narrator we encounter in the preface presents himself as sincerely religious. Although he presents hunting as his reason for being in the part of Lesbos where the grove of the Nymphs is located, he too visits that grove, like others who come to admire its painting and to supplicate the Nymphs, he prays for σωφροσύνη in his writing about others' ἔρως, and he figuratively dedicates his work to the divinities Eros, the Nymphs and Pan. That request to be σώφρων can be taken in different ways. On one hand it sets Longus' narrator apart from those who took their religion to excess, like the δεισιδαίμων of Theophrastus of Lesbos, or like Hippolytus with his total commitment to Artemis and chastity in the Euripidean play whose chorus' similar request (528–9) is evoked here. But more obviously it presents the narrator as keen to resist the power of Eros about which he writes, recalling likewise the claim of Hippolytus (like the narrator, a hunter) to be σώφρων.[20] But unlike Achilles Tatius' anonymous narrator (1.2.1), Longus' does not advertise himself explicitly as ἐρωτικός, nor does he focus so much on the erotic qualities of the painting, for all that he describes its content as πάντα ἐρωτικά. Only as his narrative proceeds will readers encounter descriptions of the couple's discovery of sex that hint

[18] See Kim 2017, *contra* Dihle 2011, who claimed linguistic Atticism already for Dionysius of Halicarnassus in the later first century BC.
[19] These are tabulated and discussed in Bowie 2019.
[20] E.g. Eur. *Hipp.* 1007, 1035.

at a voyeuristic narrator who is far from σώφρων.[21] In the preface, however, he is a connoisseur of art: the painting's κάλλος is as important to him as worshipping the Nymphs, appropriately in a work exploring the link between ἔρως and the perception of human κάλλος, a work that itself strives for κάλλος in writing.

The close association of Eros with the Nymphs and Pan, not found in cult in the historical Greek world, reflects the fusion Longus offers between the prose literature of ἔρως – the novels – and the rural world of pastoral. Some cults of Pan and caves of the Nymphs could be found in cities, often together, but the great majority of these cults were in rural locations, as too were myths concerning them.[22] Few places had an official cult of Eros, and the best known, that at Thespiae, was a city cult with a major festival, the *Erotidia*. Likewise in *Daphnis and Chloe* cult of Eros is not prominent. We only discover at the end of Book 4 that the couple's grateful commemoration of their happy-ending experiences included an altar of 'Eros the Shepherd' (Ποιμένος Ἔρωτος, 4.39.2), which must be assumed to be in or near the preface's grove of the Nymphs if the cave and images (εἰκόνας) of 4.39.2 are indeed the same as those of the preface and 1.4: but the preface says nothing of it.

Eros' function is not to receive cult but to act as a script-writer for the plot, prescribing a herding life for the couple when they reach puberty (1.7), catalysing their perception of ἔρως by having Daphnis tumble into a wolf-trapping pit (1.11–13), and acting as their invisible shepherd (2.5.4). Eros manifests himself to Philetas in his garden, but never to Daphnis and Chloe. Their communication with the divine is always with the Nymphs, and always in dreams, as too are the instructions given to their foster-fathers (1.7.2) and to Daphnis' real father Dionysophanes (4.34). It is by making regular offerings to the Nymphs that the couple display their piety. Only after Chloe's abduction does Daphnis discover from the Nymphs (again in a dream) that they have wrongly been neglecting Pan, but that the Nymphs have already asked him to save her (2.23.2–4).

From that point Pan, in Book 1 only a semi-mythical goatish god to whom Daphnis compares himself (1.16.3) and a cameo character in the tale of Phatta (1.27), becomes an agent in the narrative, terrifying the Methymnans so that they release Chloe. It is only after this that Pan receives cult from the couple – first and most strikingly the sacrifice of a billy-goat that Daphnis has promised in one of the very rare vows in the extant corpus of the novels.[23] That cult culminates in construction of a

[21] See Goldhill 1995: 8.
[22] Larson 2001: esp. 96–8 on joint cults of the Nymphs and Pan.
[23] Bowie 2012b.

temple of 'Pan the Soldier' (Πὰν Στρατιώτης) to house the cult-image that had previously stood under a pine tree (4.39.2). Other than his crucial intervention to save Chloe, Pan's only appearances are in the three inset tales (2.27, 2.34, 3.23), where he represents a self-assertive male sexuality that Daphnis neither aspires to nor imitates.

In the narrator's religious universe, then, the stage-managing function which Chariton gave to Aphrodite is divided between Eros (always kept well in the background) and the Nymphs: Pan responds to the latter's appeal on Chloe's behalf, but he has no direct connection with Eros, except in so far as in the mythical world of the inset tales (picked up by Chloe in her rejection of an oath Daphnis offers to swear by Pan, 2.39.2–3), he is himself an extreme case of the ἐρωτικός. That, we are to imagine, is why Philetas calls on him for help in his unsuccessful pursuit of Amaryllis (2.7.6).

Quite different from the rural Nymphs and Pan are Dionysus and Demeter, in the real world gods who had major civic cults both in cities and in their agricultural territories. Demeter appears only once, when on the first day of his inspection of his estates Dionysophanes sacrifices to her along with Dionysus, Pan, and the Nymphs as gods who preside over the countryside (ὅσοι προεστᾶσιν ἀγροικίας, 4.13.3). This description conceals the marginal role of Pan and the Nymphs in Dionysophanes' world and of Demeter and Dionysus in that of the couple. For them Demeter has no claim to cult, even if they eat bread made from grain grown somewhere on their master's estates (cf. 1.1.2 πεδία πυροφόρα). Dionysus has more impact. Like all workers on Dionysophanes' estate, Daphnis and Chloe are needed for the labour-intensive vintage, and their participation in the festival marking its completion allows men verbally to harass Chloe and women to kiss Daphnis, a mark for readers of the couple's very slowly advancing understanding of sexuality (2.2.1–2). Dionysus is also celebrated in a mid-winter feast in Dryas' house (3.9.2–10.2), with the unusual sacrifice of a ram symbolising the transplantation of a major civic festival (where oxen were sacrificed) to the pastoral world. Like the vintage festival, it is an opportunity for kissing – by now for the couple to kiss each other (3.10.3) – but Dionysus has no active role in making this possible. Only in Book 4 does he acquire greater importance. We now hear for the first time of his temple in the ornamental garden (παράδεισος) that Lamon and Daphnis tend for their master Dionysophanes, whose name adequately explains why it is Dionysus that he particularly worships. But though the temple offers a location for Gnathon first to supplicate Astylus to let him have Daphnis (4.16–17) and then to take refuge after his assault on him has been revealed (4.25.2), Dionysus, so active in his temple's paintings (4.3.2), never intervenes in the narrator's story, nor is he given any credit in the dedications at its end. These paintings have

him accompanied by dancing maenads (Βάκχαι χορεύουσαι), not by the nymphs so often found with him in art and literature (e.g. Anacreon fr. 357 *PMG*). These nymphs have become the fellow-workers of Pan, despite *his* common representation in art and myth (as in Longus' inset tales) as their chief sexual predator.

The religious edifice makes sense within Longus' work, and much of it is built upon historical religious practices and perceptions, but overall its *assemblage* is unhistorical – though no more unhistorical than Dionysius' personal temple of Aphrodite in Chariton or the soundless procession to the Ephesian Artemisium in Xenophon.[24] In *Daphnis and Chloe* the roles of Eros, the Nymphs, and Pan are clearly distinguished, and despite Philetas' praise of Eros as the supreme mover in the universe he remains quite distinct from other divinities. There is no good reason to see Eros and Dionysus as two aspects of the same divine force,[25] nor to read the whole work as a coded text fully intelligible only to initiates in Dionysiac mysteries.[26]

6 CITY AND COUNTRY

Longus offers an idealised, city-dweller's version of rural life. Long hours of hard work and seasonal deprivations are played down, the couple's goats and sheep only need close attention when there is an emergency (nothing, for example, is said of shearing, or of tending sick or maimed animals), and only in winter does inclement weather enforce an idleness different, at least for Daphnis and Chloe, from their apparently quite leisurely herding from spring to autumn. That idealisation involves attribution to country folk of more virtuous codes of conduct than those that pertain in the corrupt city. This is already the case in Dio of Prusa's *Euboean Tale* (*Or.* 7), where the shipwrecked narrator encounters a simple family whose standards are in clear contrast to those of the nearby city – an extended family in which the love and marriage of two of its young members may have been one of the stimuli for Longus' novel.[27] It is also found in Philostratus' *Heroicus* and, with considerable qualifications, in Aelian's *Rustic letters*. Longus too does not construct a black and white contrast.[28] Lamon, the goatherd who finds Daphnis, initially contemplates appropriating his tokens and leaving the baby to its fate (1.3.1), and the matrimonial negotiations between him and Chloe's father Dryas

[24] Bowie 2012b.
[25] *Pace* Chalk 1960.
[26] So Merkelbach 1962, 1988.
[27] For an excellent commentary on *Or.* 7 see Russell 1992.
[28] For further discussion of the complexities in Longus' picture see Bowie 2009b.

are conducted with an eye to gain. Greater blame might be thought to attach to the two fathers who exposed their children for financial reasons, though the narrator does not voice criticism. Much more unsympathetic is his presentation of the young holiday-makers from Methymna in their dealings with Daphnis and other rustics when a goat chews up their improvised hawser (2.13.3–14). Yet in the end the Methymnan *jeunesse dorée* make a positive contribution: Chloe's abduction triggers the couple's belated attention to Pan, and the 3,000 drachmas carried off in their inadequately moored boat are vital to Daphnis' success in persuading Dryas to let him marry Chloe. A similar positive contribution is made by the city girl Lycaenion, married to the ageing farmer Chromis: she wants Daphnis to satisfy her own sexual desire (3.15.3), but the consequence of her success in luring him into the woods is that he learns from her the ἔργα ἔρωτος, the elusive goal which he and Chloe have been clumsily and ineffectually pursuing.

7 ART AND NATURE

Another polarity even more important for Longus' perspective is that between τέχνη, 'art', and φύσις, 'nature'.[29] Although nature is omnipresent in the landscape in which the couple grow up, in its winds and rivers and adjacent sea, in the flocks they tend and in their own bodies and emotions, the word φύσις itself appears only 5 times, as against 13 uses of τέχνη. First the description of the opulent seaside villas' παράδεισοι καὶ ἄλση on the coast past which the young Methymnans cruise as τὰ μὲν φύσεως ἔργα, τὰ δὲ ἀνθρώπων τέχνη (2.12.2) recalls both the preface's ἄλσος, 'grove', apparently but not explicitly a product of φύσις, with its even more pleasing painting that involved extreme τέχνη (pr. 1), and Philetas' garden, the result of his handiwork (χειρῶν) applied to nature (ὅσα ὧραι φέρουσι, 2.3.3–4). The next, and momentous, appearance of φύσις is when the conclusion of Lycaenion's lesson in the τέχνη (3.18.1) of sexual intercourse is reached with nature taking over: αὐτὴ γὰρ ἡ φύσις λοιπὸν ἐπαίδευε τὸ πρακτέον ('for thereafter nature herself instructed what needed to be done'). The third use is in describing the παράδεισος, 'park', of Dionysophanes, a marvel that readers can see to be a blend of φύσις and τέχνη before Longus hammers home the point in his aphorism on the interlocking branches of its carefully planted trees: 'now even their nature seemed to be the work of art' (ἐδόκει μέντοι καὶ ἡ τούτων φύσις εἶναι τέχνης, 4.2.5). He follows this immediately with an appreciation of the flower-beds where 'the earth' stands for φύσις: 'some were produced by

[29] Among many helpful discussions of τέχνη and φύσις in Longus see especially Teske 1991, Whitmarsh 2001: 82–3.

the earth, others were created by art' (τὰ μὲν ἔφερεν ἡ γῆ, τὰ δὲ ἐποίει τέχνη, 4.2.6). After this sequence of persuasive distinctions the fourth use is surprising: Gnathon is φύσει παιδεραστής (4.11.2) – surprising because, as Daphnis shortly argues in rebuffing him, animals, hitherto in Longus a prime example of φύσις, do not engage in same-sex intercourse (4.12.2). Is Longus' narrator inconsistent, or is he opening up at a late stage in his work the question as to whether the couple's heterosexual ἔρως is the only sort admitted by φύσις? Finally, when Daphnis is reluctant to stop embracing his rediscovered parents Longus offers the comment: 'so does nature rapidly establish trust' (οὕτω φύσις ταχέως πιστεύεται, 4.23.2).

Several of the 13 uses of τέχνη have been considered in this discussion of φύσις. The first to follow its appearance in the preface is in the description of Dorcon's amatory gifts to Chloe – she is unaware of his lover's stratagem (ἡ δὲ ἄπειρος οὖσα τέχνης ἐραστοῦ, 1.15.3). Like its next use, of Dorcon's disguising himself as a wolf to terrify and rape Chloe (ἐπιτεχνᾶται τέχνην ποιμένι πρέπουσαν, 1.20.1), τέχνη here is *prima facie* a negative feature contrasted with the natural reactions of Chloe. But it had been positive in the preface, and (as the Lycaenion episode emphasises) it is the couple's failure to grasp the τέχνη of ἔρως that blocks their progress. That τέχνη is hinted at when Longus thrice uses the word of Philetas' skill in playing a large syrinx – larger than that of Daphnis, and apparently capable of more artful music (μεγάλην τέχνην, 2.33.2). When the couple beg him to share with them his greater skill in piping (μεταδοῦναι καὶ αὐτοῖς τῆς τέχνης, 2.33.1) it is hard not to recall that what he had earlier shared with them was his understanding of ἔρως. Its third use of Philetas' musical skill in this passage focuses on its variety – when he eventually plays πᾶσαν τέχνην ἐπιδεικνύμενος (2.35.4) his music ranges from that suited to cattle, then to goats, then to sheep. As in his philosophical account of ἔρως early in Book 2, here at its end Philetas mirrors the author, this time in his stylistic variety and technical virtuosity.

The first use of τέχνη in Book 3 signals some progress in the couple's approach to ἔρως. Separated by winter, they seek a τέχνη whereby they may see each other (3.4.4); that is picked up by the observation that after his first bird-catching ploy Daphnis made many more trips to see Chloe on various pretexts (ἄλλας δὲ πολλὰς ἦλθεν ὁδοὺς ἐπ' ἄλλαις τέχναις, 3.11.3). Dorcon's behaviour has, after all, taught Daphnis something, and the closely following use of ὁδούς in the account of Lycaenion showing Daphnis the τέχνη of ἔρως encourages us to see the word's uses of Dorcon, of Philetas' piping, of Daphnis' winter ploys and of Lycaenion's tutorial as a coherent and intended sequence.

Book 4's first two cases of τέχνη, for Dionysophanes' garden, have already been discussed – cases where τέχνη and φύσις are beneficially combined. The third and last resumes the theme of τέχνη as the resort of a

frustrated lover, this time Lampis' stratagem to vandalise the garden when unsuccessful in getting Dryas to let him marry Chloe.

Creating beauty, visual, musical or (by implication) verbal, and attaining physical satisfaction of desire, are the two major areas where τέχνη and φύσις must be combined in the right manner and sequence. Neither alone suffices, as even the negative *exempla* of Dorcon and Lampis demonstrate.

8 STYLE AND LANGUAGE

Longus' style has often been admired and analysed.[30] He much more often constructs periods out of a sequence of paratactic units, frequently with one or more of alliteration, isocolon, and rhyme, than by the subordination to a main verb of clauses or participial phrases that is characteristic of historians and of classical orators. This suits his frequent ecphrases, but is not limited to them, as becomes clear in his very first sentence: Ἐν Λέσβωι θηρῶν | ἐν ἄλσει Νυμφῶν | θέαμα εἶδον | κάλλιστον ὧν εἶδον· | εἰκόνα γραπτήν, ἱστορίαν ἔρωτος. | καλὸν μὲν καὶ τὸ ἄλσος, | πολύδενδρον, ἀνθηρόν, κατάρρυτον·| μία πηγὴ πάντα ἔτρεφε, | καὶ τὰ ἄνθη καὶ τὰ δένδρα·| ἀλλ' ἡ γραφὴ τερπνοτέρα | καὶ τέχνην ἔχουσα περιττὴν | καὶ τύχην ἐρωτικήν,| ὥστε πολλοὶ καὶ τῶν ξένων κατὰ φήμην ἤιεσαν,| τῶν μὲν Νυμφῶν ἱκέται,| τῆς δὲ εἰκόνος θεαταί. Only occasionally, apparently for particular purposes, does Longus use more complex periods.

As in the proem, parataxis often links paired units. These units can have parallel content but may vary expression and eschew anaphora and rhyme, e.g. 1.1.1 διείληπται γὰρ εὐρίποις ὑπεισρεούσης τῆς θαλάσσης, | καὶ κεκόσμηται γεφύραις ξεστοῦ καὶ λευκοῦ λίθου. They can be rhymed, but without parallel openings – the simplest case is at 3.34.1 ἀμεληθεῖσα, ὀργισθεῖσα. Or pairs may both be rhymed and have parallel openings, or indeed full anaphora, as in the proem just quoted. Sometimes they are also *isocola*: 3.13.3 ἐξεκάοντο πρὸς τὰ ἀκούσματα καὶ ἐτήκοντο πρὸς τὰ θεάματα. Among many cases with striking anaphora are 2.24.4 ἀλλ' εὐχόμενος μὲν αὖθις τὰς Νύμφας ὄναρ ἰδεῖν, εὐχόμενος δὲ τὴν ἡμέραν γενέσθαι ταχέως and 4.30.3 οὔτε ἐγέννησα οὔτε ἀνέθρεψα.

As again in Longus' opening sentence, pairs can serve as the building blocks of longer units, e.g. at 4.3.2 Σεμέλην τίκτουσαν, Ἀριάδνην καθεύδουσαν, Λυκοῦργον δεδεμένον, Πενθέα διαιρούμενον· ἦσαν καὶ Ἰνδοὶ νικώμενοι καὶ

[30] E.g. Norden 1909: 437–9, Rohde 1914: 550–4, Valley 1926: 84–98, Castiglioni 1928, Mittelstadt 1964, 167–80, Schönberger 1989 [1960]: 39–42, Hägg 1983: 37–8, Hunter 1983: 84–98, Vieillefond 1987: cciv–ccxxi, Zanetto 1990, Teske 1991: 77–85, Bernardi 1992, McCail 2002: xx–xxii, Pattoni 2005: 139–44. For a survey of discussions up to 1995 see Morgan 1997: 2241–3.

Τυρρηνοὶ μεταμορφούμενοι· πανταχοῦ Σάτυροι <πατοῦντες>, πανταχοῦ Βάκχαι χορεύουσαι.

Even more prominent than pairs are *tricola*. These can come in many forms: *isocola*, e.g. 4.13.4 καὶ ὁρῶν τὰ μὲν πεδία ἐν αὔλακι, τὰς δὲ ἀμπέλους ἐν κλήματι, τὸν δὲ παράδεισον ἐν κάλλει; or *tricola aucta*, e.g. 1.18.1 χείλη μὲν ῥόδων ἁπαλώτερα καὶ στόμα κηρίων γλυκύτερον, τὸ δὲ φίλημα κέντρου μελίττης πικρότερον or 1.19.1 ὁ δὲ Δόρκων ὁ βουκόλος ὁ τῆς Χλόης ἐραστής. *Tricola* can be rhymed, sometimes involving alliteration or assonance too, e.g. 1.23.1 ἡδεῖα μὲν τεττίγων ἠχή, γλυκεῖα δὲ ὀπώρας ὀδμή, τερπνὴ δὲ ποιμνίων βληχή. Two or more successive *tricola* can be accumulated, sometimes with alliterative or cognate opening terms, e.g. 1.9.1 τὰ ἐν δρυμοῖς, τὰ ἐν λειμῶσι καὶ ὅσα ὄρεια· βόμβος ἦν ἤδη μελιττῶν, ἦχος ὀρνίθων μουσικῶν, σκιρτήματα ποιμνίων ἀρτιγεννήτων· ἄρνες ἐσκίρτων ἐν τοῖς ὄρεσιν, ἐβόμβουν ἐν τοῖς λειμῶσιν αἱ μέλιτται, τὰς λόχμας κατῇιδον ὄρνιθες (cf. 2.1.1–2, 2.1.3, 2.7.7 etc.). Occasionally the length of the three limbs does not increase but diminishes, e.g. 2.34.3 Πὰν | τοὺς δόνακας ὀργῆι τεμών, | τὴν κόρην οὐχ εὑρών, | τὸ πάθος μαθών. The combination of identical openings and rhymed close produces an especially musical effect, e.g. 2.35.4 οἷον βοῶν ἀγέληι πρέπον, οἷον αἰπολίωι πρόσφορον, οἷον ποίμναις φίλον.

Tricola can follow pairs, e.g. 1.22.2 καίτοιγε πεπαίδευντο καὶ φωνῆι πείθεσθαι καὶ σύριγγι θέλγεσθαι καὶ χειρὸς πλαταγῆι συλλέγεσθαι. Or two pairs are followed by a tricolon, as at 2.34.2–3 φεύγουσα κάμνουσα ἐς δόνακας κρύπτεται, εἰς ἕλος ἀφανίζεται. Πὰν τοὺς δόνακας ὀργῆι τεμών, τὴν κόρην οὐχ εὑρών, τὸ πάθος μαθών. Alternatively one tricolon can be sandwiched between pairs as at 4.4.4 δὶς ἡγεῖτο ἐπὶ ποτόν· ἀνεζήτει τὰ εὐνομώτατα τῶν χωρίων· ἐμέλησεν αὐτῶι καὶ σκαφίδων καινῶν καὶ γαυλῶν πολλῶν καὶ ταρσῶν μειζόνων· τοσαύτη δὲ ἦν κηδεμονία, ὥστε καὶ τὰ κέρατα ἤλειφε καὶ τὰς τρίχας ἐθεράπευε.

The effect of this paratactic technique can be seen in content as well as style: time and again Longus seeks to emphasise the parallel thoughts of Daphnis and Chloe, the parallel actions of the couple and their animals, the harmonious symbiosis of the humans, their animals, and their animate and inanimate environment. It is perhaps no accident that some of the passages where Longus writes more conventional long sentences with a number of subordinate clauses are ones where the rural idyll is being disrupted, e.g. the Methymnan retaliatory expedition (2.19–29) or Lycaenion's seduction of Daphnis (3.16–19).

Just as pervasive, if less obvious, are several other stylistic habits which, albeit found in many writers, contribute in Longus to an impression of simplicity. One is asyndeton. Alongside asyndetic pairs (e.g. 2.14.3, 23.5, 24.4, 3.13.1, 4.33.3, 34.2), *tricola* (2.25.2, 4.16.3, 31.2) and longer lists (e.g. pr. 2, 1.5.3, 2.30.3, 4.13.1, 23.1–2, 32.2), there are many cases of asyndeton at sentence opening. In some the text is disputed: e.g. at 2.38.1 Cobet, followed by most editors, added δέ before ἀπήλαυνε. Others are

preceded by a deictic, e.g. ὧδε 1.12.1, τάδε 2.25.1, or begin with a retrospective deictic, e.g ἐπὶ τούτοις 4.10.3, οὗτοι 4.23.2, ταῦτα 4.29.1. But enough instances are secure to document the habit: 1.27.1, 30.1, 31.4; 2.3.3, 25.4 (twice), 26.1, 2, 3; 3.4.1, 12.2, 33.2; 4.10.2, 14.2, 17.1, 18.1, 19.5, 21.1, 3 *passim*, 23.2, 25.2 (twice), 27.2, 32.3, 4, 33.3, 35.3, 36.2. In other cases Longus treats δή as a connective, e.g. 3.4.4, 5 – how often he does this depends on our choice between δή and δέ in MSS.

Another habit is the omission of verbs, chiefly the copula in a main sentence, where again manuscript readings necessarily affect any reckoning. Thus at 1.10.2 ἦν is omitted by F. But at 1.23.1 both V and F have ἦρος οὖν, only *Parisinus* 2913 ἦρος ἦν, perhaps simply a conjecture. At 4.2.3 both V and F offer the two-word sentence τοσαῦτα ἥμερα, at 4.6.3 συνεχῆ μὲν οὖν τὰ φιλήματα, and at 4.30.4 the parenthetic πλουσιώτερα γὰρ ἢ κατὰ ποιμένα. At 3.26.4 the imperative πεισάτω is omitted. In subordinate clauses we read at 1.7.2 ἐν ὧι ἡ πηγή,[31] at 2.20.1 ὅσοι τούτων ἐργάται, at 2.35.2 ἀπεπειράθη τῶν καλάμων εἰ εὔπνοοι, at 3.10.2 ἵνα ὁ κιττός, at 3.14.5 ἔκλαεν εἰ καὶ κριῶν ἀμαθέστερος εἰς τὰ ἔρωτος ἔργα, at 4.21.1 τὰ γνωρίσματα σκοπεῖν εἰ λαμπρᾶς καὶ ἐνδοξοτέρας τύχης.

A third feature suggesting simplicity is a word's apparently artless repetition: ἔφερον ... ἔφερον 1.10.3 προσεφέρετο ... προσεφέρετο 1.17.4; ὑπὸ πίτυν ... πίτυϊ 1.27.2; φίλημα ... φιλήματι 1.30.1; καὶ δύο βοῶν κεράτων ταῖς δύο χερσὶ λαβόμενος 1.30.5; ἀγαγοῦσα ... εἰσαγαγοῦσα 1.32.1; ἄνθη ... ὅσα ἄνθη 1.32.2;[32] ηὔχοντο ... ηὔχοντο δή 2.2.2–3; τῆς δὲ νυκτός ... τῆς νυκτός 2.26.1; πρὸ τῆς αὐλῆς ... ἐπ' αὐτῆι τῆι αὐλῆι 3.5.1; τερπνῶν ... τερπνόν 3.17.3; γενομένης ... γενομένης 4.30.2.

Some repetitions are more obviously mannered, such as ἀθύρματι. ἀθύρματα 1.10.1, εὗρον ... εὗρον ... εὗρον 4.18.3, or ἔκλαον, ἔκλαυσε δ' ἄν τις 4.8.1. Other features too evince artistry. One of these is hyperbaton, even if its frequency varies from one editor's text to another: e.g. 1.18.1 "τί ποτέ με Χλόης ἐργάζεται <τὸ> φίλημα;", 1.19.3 ὡς κρείττονος ἡ παρθένος ἀξία νυμφίου, 2.25.1 τῆι καταδρομῆι τοὺς στρατιώτας κεκμηκότας (Hercher transposed), 3.21.4 κοῖλος ... τὸ πεδίον αὐλῶν ὑπερκείμενος, 4.32.4 ἐσύρισέ τι καὶ αὐτὴ τῆι ποίμνηι, καὶ συρίσασα ταῖς θεαῖς ηὔξατο, 4.34.3 εἰσκομίζει τις ἐπὶ σκεύους ἀργυροῦ θεράπων τὰ γνωρίσματα. Some cases seem intended to avoid hiatus, e.g. 2.15.2 αἱ αἶγες τούτου (as opposed to αἱ τούτου αἶγες), and indeed Longus does in general avoid hiatus;[33] but he sometimes admits it, and 2.15.2 joins the other evidence for his pursuit of unusual word order.

[31] Naber deleted the whole phrase.
[32] Passow deleted the second ἄνθη.
[33] Reeve 1971: 528–31.

That pursuit is also found in his choice of word order in expressions involving dependent genitives or adverbial phrases. Alongside the more usual word order, e.g. 2.24.2 τὸ τοῦ Πανὸς ἄγαλμα or 1.14.3 τὴν παρ' ὑμῖν τραφεῖσαν, we very often find that of 1.31.2 τὸ παίδευμα τὸ τῶν βοῶν and τὸν δρόμον τὸν ἐπὶ τὸν Δόρκωνα. Longus especially likes placing a genitive before the noun on which it depends, e.g. 1.8.3 τῆς σωτηρίας τὴν αἰτίαν.[34]

Longus' attention to language comes out in other occasional games: *schema etymologicum*, as at 1.8.1 τροφαῖς ἁβροτέραις ἔτρεφον, 1.20.1 ἐπιτεχνᾶται τέχνην, 1.30.1 φίλημα φιλήσας, 2.19.1 ἱκετηρίας θέντες ἱκέτευον, 2.39.1 πρὸς ἀλλήλους ἤριζον ἔριν ἐρωτικήν, 3.9.5 κενὴν τέρψιν ἐτέρπετο· τερπνὸν γὰρ ἐνόμιζε; and *chiasmus* as at 2.1.1 ἤδη δὲ τῆς ὀπώρας ἀκμαζούσης καὶ ἐπείγοντος τοῦ τρυγητοῦ, 2.31.3 ᾖσεν ἡ Χλόη, Δάφνις ἐσύρισεν.[35]

Often (as in many authors) a participle picks up another form of the verb, reflecting in language a causal chain in the phenomena described, e.g. at 1.13.5: ἔπεισε δὲ αὐτὸν καὶ λούσασθαι πάλιν καὶ λουόμενον εἶδε καὶ ἰδοῦσα ἥψατο καὶ ἀπῆλθε πάλιν ἐπαινέσασα, καὶ ὁ ἔπαινος ἦν ἔρωτος ἀρχή.[36] Here the causal chain is lengthened by the noun ἔπαινος, picking up the participle ἐπαινέσασα, as does the noun δέρμα at 2.30.5 ἔθυσέ τε ταῖς Νύμφαις καὶ κρεμάσας ἀπέδειρε καὶ τὸ δέρμα ἀνέθηκεν. A related but different game is illustrated by 2.37.3 γοερὸν ὡς ἐρῶν, ἐρωτικὸν ὡς πείθων, ἀνακλητικὸν ὡς ἐπιζητῶν.

9 SYNTAX

Some features of syntax betray the influence of the *koinē*. Thus Wallace 1968 listed 16 cases of μή with the participle in Longus which could 'definitely' be labelled 'late', and noted that Longus (like Achilles Tatius) still preferred οὐ; he concluded that although Longus 'made a conscious effort to imitate the style and syntax of the Attic authors, a number of solecisms have slipped by' him.[37] Some uses of the infinitive are not classical, e.g. τηρεῖν (*vel sim.*) καιρόν with the infinitive at 4.12.4 and its use as a noun without the article at 1.12.2. The infinitive with εὐτυχεῖν (1.11.2, 4.19.4, 35.5.) is a post-classical usage, first found in Plutarch. ὡς ἄν with the optative in final clauses (as at 1.28.1, 2.1.2) is well documented in classical literature but rare in strict Attic.[38] ἐπί with the genitive to express time (1.7.1, 15.1, 2.24.4) is post-classical, and even then unusual.[39]

[34] In Book 1 alone 10.1, 20.2, 20.4, 23.2, 23.3, 27.3, 29.2, 30.6.
[35] Cf. 2.3.3, 4.25.3.
[36] Other examples 1.17.2, 2.37.3, 3.27.5, 4.30.4, 36.2.
[37] Wallace 1968: 333.
[38] Valley 1926: 51.
[39] George 2014: 233 with n. 24.

10 CHOICE OF WORDS

As noted in §4, Longus' Greek seems to aim to follow the prescriptions of Atticism, and on the whole it succeeds, managing even to include one dual form, precisely the word for 'two' (δυοῖν, 1.7.1). Certain features are rare in elevated Attic, such as pluperfect passives written without an augment, e.g. 2.19.1 πέπαυτο (though they are sometimes written with an augment, e.g. 1.22.2 ἐπεπαίδευντο),[40] or the frequent diminutives which match his humble subject-matter and may reflect the influence of comedy.[41] Another proclivity seems especially to reflect Thucydides, the use of an expression involving a noun (typically abstract) instead of the verbal/participial construction.[42]

Longus uses several words or forms discussed by second-century Atticist lexicographers, more often than not following their prescriptions. Thus his choice of words follows Moeris at 1.2.3 (ἁλουργής), 3.11.1 (χθιζός, which Phrynichus regards as poetic) and 3.29.1 σοβεῖν, and probably at 1.16.4 (ὀβελίας). At 1.4.2, 30.3 and 2.23.1 he may have accepted Moeris' endorsement of ἀνυπόδητος, the reading of F at 1.30.3, though F offers ἀνυπόδετος elsewhere, as does V at both places; at 3.29.2 his κλᾶν has the approval of both Moeris and Phrynichus. In choosing the forms ἀνίστω (2.27.3) and ἀποκτιννύς (3.6.2) he also has Moeris' support. Only in the case of εὔμορφος (1.18.2, 4.32.1) does he write a word condemned by Moeris (who recommends εὐπρεπής), perhaps because it was used by Sappho (in the comparative εὐμορφότερος, as are both instances in Longus).

Longus' usage follows Phrynichus less often: ἐντέχνως (3.18.4), δέσποινα οἰκίας (3.25.2) and adverbial ὄναρ, not κατ' ὄναρ (2.8.4), would have Phrynichus' approval; Longus' terms ἀναπτεροῦν (2.7.1), ἀνθοσμία (1.28.1), ὀξύη (2.20.2) were also discussed by Phrynichus. But Longus uses ἀντίρρησις (3.26.3), ἀλεκτορίς (3.29.4, 4.12.2) and ἱκεσία (4.10.2), for which Phrynichus notes the Attic as ἀντιλογία, ἀλεκτρυών and ἱκετεία.

[40] See Reeve 1982: 3 on ἐπεποίητο at 1.4.1, noting that both V and F have the augment at 1.22.2, 2.7.4, 3.3.2, 5.1, 6.2, 4.24.1 but more often not. For pluperfects without augment see Schmid 1887–97: III.346–7.

[41] γύναιον 3.6.2, 15.1, θηρίον 1.16.1, 2.15.2, 3.23.4, 4.17.4, θυγάτριον 1.6.2, 3.26.3, 4.35.1, 3, 5, 39.2, κριθίον 3.30.3, μειρακίσκος 1.15.1, ξιφίδιον 1.2.3, 4.16.4, 21.2, τοξάριον 1.7.2, 2.6.1, 4.34.1, τυρίσκος 1.19.1, φορτίον 3.16.2, χιτωνίσκος 1.13.1, 4.7.5, χλαμύδιον 1.2.3, 4.21.2. I do not include the well-established diminutives μειράκιον and νεανίσκος or the name Γναθωνάριον, 4.16.4.

[42] 1.12.5 καὶ ἐπεὶ κατέμαθον ἐν κόσμωι νομῆς καὶ τὰς αἶγας καὶ τὰ πρόβατα, 1.20.4 πολλὴν εἶχεν ἐλπίδα ... λαβεῖν, 1.30.2 οὐχ ὁμοίαν ἔχοντες ἐλπίδα σωτηρίας, 2.11.1 θλῖψιν τοῖς σώμασι παρέχουσαι, 2.13.2 ζήτησιν ἐποιοῦντο τοῦ πείσματος, 2.14.1 αἰσθήσεως δὴ τοῖς Μηθυμναίοις γενομένης, 2.15.2 ζήτησιν ἐποιούμεθα θηρίων, 2.31.1 ἐν τροφῆι ἦν καὶ πότωι καὶ παιδιᾶι, 3.17.3 ἐν πείραι γενέσθαι ζητουμένων τερπνῶν, 4.5.2 ἐν εἰκόνι καὶ ἡδονῆι γενέσθαι τρυγητοῦ, 4.10.2 τὴν ἀπώλειαν τῶν ἀνθῶν.

These instances are too few to establish whether Longus consulted either lexicographer. Similarly, if he read the Atticistic lexicon *Philetaerus*, he did not follow its condemnation of ἐν τῶι τέως (9 Dain, 3.25.3n.) or its prescription (151 Dain) τῆι ἐπιούσηι ἐρεῖς μὴ προστιθεὶς ἡμέραι· τῆς δὲ ἐπιούσης ἡμέρας (see 1.13.4n.). Equally his use of αὐτερέτης (2.20.1) may come directly from Thucydides (1.10.4, 3.18.3, 6.91.4) and owe nothing to Aelius Dionysius' quotation of Thucydides 1.10.4 at α 195, just as his use of the word πρωτόρρυτος, 'first-flowing' (3.18.2), may owe nothing either to its first extant appearance in Aelius Dionysius, π 76 (to gloss πύος) or to its only other uses, by Galen and [Oppian].[43]

11 LONGUS' NON-ATTIC LEXICON AND DATE

Longus uses several words first found in Hellenistic and imperial writers, but they cannot make a decisive contribution to determining the date at which Longus wrote.[44] Other considerations are equally indecisive. No papyri of Longus have so far been identified, and while verbal similarities between Longus and Lucian, and between Longus and Alciphron, are generally admitted, there is no agreement on who influenced whom.[45] A suggestion that Lucian alludes to the novel in his *True Histories* (written perhaps around AD 165) is attractive but no more.[46] If it is agreed that some details in Longus react to Achilles Tatius' *Leucippe and Cleitophon* (cf. above §2) then the first half of the second century AD becomes a rough *terminus post quem*, but when in that half century Achilles wrote is still uncertain.[47] Allusion to Longus by Heliodorus[48] would give a *terminus ante quem* were Heliodorus' date agreed, but in most scholars' view he wrote in the second half of the fourth century AD, and to have so widely spaced *termini* as AD 125 and AD 375 is far from helpful. Supposed links between Longus and Roman wall painting may point to earlier in that range, but not decisively. The 3,000 drachmae crucial for Daphnis' getting Chloe as his bride has been claimed to be too small a sum after the monetary

[43] Galen, *De compositione medicamentorum* 13.626 Kühn, [Oppian], *C.* 4.238.

[44] See Bowie 2019.

[45] See the careful assessment of Hunter 1983: 6–14, note however Alpers 2001.

[46] Bernsdorff 1993. Similarly the idea that *Daphnis and Chloe* celebrates the return to his ancestral Mytilene of M. Pompeius Macrinus Neos Theophanes (*consul* AD 115) in the 140s, put forward tentatively by Hugh Mason but never published.

[47] See Henrichs 2011: 308–9, noting that Cavallo 1996: 16 and 36 dates *POxy.* 3836 to the first half of the second century AD (its first editor, P. J. Parsons, assigned it less precisely to the second century). A link with the revolt of the Egyptian βουκόλοι in AD 172 narrated by Cassius Dio, often cited as a *terminus post quem* (e.g. by Morgan 2004: 2), must be abandoned, since the βουκόλοι were a long-term problem: cf. Rutherford 2000.

[48] Bowie 1995.

inflation that gained pace in the 250s, but it will have remained a substantial find for pastoral slaves. A not implausible guess is that Longus was writing around AD 220.

12 RECEPTION AND TRANSMISSION

If we set aside the disputed relation between Longus, Lucian, and Alciphron, the first probable reader of *Daphnis and Chloe* whom we can identify is Philostratus, in the first three decades of the third century AD. His claim in *Epistle* 68 that reading love poetry 'will either not make you forget sexual acts or will remind you of them' (ἢ οὐκ ἐπιλήσει σε τῶν ἀφροδισίων ἢ ἀναμνήσει) seems to recall pr. 3 τὸν ἐρασθέντα ἀναμνήσει; *Epistles* 5 and 8 both refer to the recondite myth of Apollo's desire for Branchus (cf. 4.17.6n.); and the chorus of maidens led by Sappho in *Paintings* 2.1.3 who 'take pleasure in stepping on the soft grass with unshod feet' (ἀνυποδησίαι χαίρουσιν ἐφεστῶσαι ἁπαλῆι πόαι) may rework the Nymphs and soft grass of 1.4.2–3.

Another Severan author who may have read Longus is the Syrian poet of the *Cynegetica*, who at 4.238 uses the very rare term πρωτόρρυτος, 'first-flowing': has he been reading Longus 3.18.2?[49] The next sighting is in Heliodorus' description of the gem depicting sheep who constitute a ποιμενικὸν θέατρον (5.14.3: cf. Longus 4.15.2 with Bowie 1995).

Then come two possible cases in the fifth or sixth century. It has been suggested, chiefly on the basis of the anaphora of οἶδα, that Dionysus' claims to agricultural expertise at Nonnus, *Dionysiaca* 42.307–12 are influenced by 3.29.2.[50] The claims are not identical, and in both places anaphora of οἶδα can claim the precedent of *Iliad* 7.238. Some support, however, may come from Nonnus' description of a warrior Pan in the next Book (43.217), closely followed as it is by mention of his two mythical victims highlighted by Longus, Syrinx and Echo, picking out, like 3.23.5, Pan's pursuit of the latter's disembodied sound.[51] Moreover Nonnus' presentation of one of Dionysus' own sexual victims, Nicaea in Books 15 and 16, includes details that seem to rework Longus.[52] Secondly Aristaenetus: Daphnis' comparison of Chloe's breath to the scent of apples and pears, and his fear of kissing her, seem to lie behind Aristaenetus 1.12 τὸ ἄσθμα

[49] See above n. 43.

[50] Accorinti 2004 *ad loc.* Cf. esp. οἶδα, πόθεν ποτὲ μῆλα πεπαίνεται· οἶδα φυτεῦσαι | καὶ πτελέην τανύφυλλον ἐρειδομένην κυπαρίσσωι, 42.307–8.

[51] πηκτίδι συρίζων πολέμου μέλος· ἐν ῥοθίοις δὲ | μιμηλὴν ἀίων ἀνεμώλιον εἰκόνα φωνῆς | ποσσὶν ὀρεσσινόμοισι διέτρεχε πόντιον ὕδωρ, | μαστεύων κτύπον ἄλλον· ὑπηνέμιος δὲ καὶ αὐτὴ | τικτομένη σύριγγι διώκετο ποντιὰς Ἠχώ, 43.217–21.

[52] See Hadjittofi 2008: 119–21, followed by Miguélez-Cavero 2016, both assuming rather than arguing for Nonnus' knowledge of Longus.

ἡδύ, εἰ δὲ μήλων ἢ ῥόδων πόμασι συμμιγέντων ἀπόζει, φιλήσας ἐρεῖς ('her breath is sweet, and whether it has the aroma of pears or roses mixed with drinks, you can tell me when you kiss her').

All these cases can be disputed, but the survival of Longus' text implies an interest in reading it, even if it did not catch the eye of Photius or the Suda, or later of Michael Psellus. It is over-sceptical to see its first trace only in a poem by Constantine of Sicily in the ninth century.[53]

Daphnis and Chloe was among the ancient novels that twelfth-century Byzantine verse novelists knew and drew upon, albeit less than Achilles Tatius and Heliodorus. Theodorus Prodromus gets his name Bryaxes from Longus, and *Daphnis and Chloe* is even cited in a catalogue of happy-ending love stories by an inn-keeper's son in Nicetas Eugenianus' *Drosilla and Charicles* (6.439–50), a work that at many points refashions Longus' presentation of bucolic love.[54]

From Nicetas to the copying of our Florentine manuscript F (*Laurentianus Conv. Soppr.* 627), written towards 1300, is but a century. Where F was written is uncertain, though Perry argued it to have been on the border between Syria and Armenia;[55] nor is it clear when the manuscript came to Italy. Its lost archetype was also the source (*via* an intermediary) of our other chief witness to the text, *Vaticanus Graecus* 1348, V, written in Italy early in the sixteenth century. V's first known owner was Fulvio Orsini, who supplied some of its readings to the editor of the first printed edition in 1598, Raffaello Colombani, who was working for the Giunti publishing house. Several other manuscripts derive from V but show knowledge of readings in F, and it was a copy of one of these (Tübingen Mb 16, written before 1539) that was Columbano's principal source.

Even before the first printed edition Annibale Caro had done an Italian translation (completed by 1538, though only published in 1784). Likewise Jacques Amyot published his very influential French translation in Paris in 1559 – its early impact was manifest in Rémy Belleau's pastoral poem, *La Bergerie* (1565); and a Latin hexameter adaptation by Lorenzo Gambara appeared in Naples in 1574. The first English translation, by Angell Day, published in 1587, was based on that of Amyot, and included sections in praise of Queen Elizabeth: it was drawn on by Spenser for *The Faerie Queene* (1590 and 1596) and by Shakespeare for *The Winter's Tale* (1611). The following centuries saw very numerous printed editions and translations,[56] many of the latter illustrated, often by leading artists, e.g.

[53] So McCail 1988.
[54] See Burton 2012.
[55] Perry 1966.
[56] For extensive discussions see Barber 1989, Morgan 1997: 2212–16, and with special reference to illustrated editions Bowie 2018.

Gwen Raverat (1931/1933), Aristide Maillol (1937), and most lavishly an edition commissioned from Marc Chagall and published in Paris in 1960 by Tériade, the French name taken by Stratis Eleftheriades (1887–1983), himself an émigré from Mytilene. The erotic subject tempted many lesser artists to try their hand, starting with Crispin de Passe the younger, whose engravings for a French translation by Pierre Marcassus published in 1626 remain the earliest known illustrations. Those by the French Regent, Philippe d'Orléans, which appeared in a number of editions using Amyot's translation, the first in 1714, included the notorious *les petits pieds* (two pairs of feet protruding from beneath a concealing bush) and put him at the head of a long series of male artists for whom *Daphnis and Chloe* was a convenient text for sexually suggestive illustrations of the young female body. That tradition includes Pierre Bonnard in 1902, who did 151 lithographs for what was the most expensive and luxurious illustrated edition hitherto; and most recently a photo-montage setting Vogue models (male as well as female) in a woodland landscape published by Karl Lagerfeld in 2014.

Painting, sculpture and music have also responded to Longus' novel. Paintings include a 'Daphnis and Lycaenion' by Paris Bordone, done between 1555 and 1560; a half-naked Chloe reclining on Daphnis, and with them five sheep and a dog, painted by François Boucher in 1743; and Chloe kneeling with her head on the lap of Daphnis, by François Gérard in 1824. About the same time the sculptor Jean-Pierre Cortot did a larger than life marble group *Daphnis and Chloe*. Later a half-naked Chloe kneeling and feeding chicks in a nest resting on the knees of a seated Daphnis was painted by Jean-François Millet in 1865; Chloe bathing naked in a river while Daphnis watches, perched on an overhanging branch, by Maurice Denis ca. 1900; and a large canvas of Philetas instructing Daphnis and Chloe by Rodolfo Amoedo (died 1941), now in the Museu Nacional de Belas Artes, Rio de Janeiro. That museum also has a small bronze 'Daphnis', and in 1900 Rodin gave the title 'Daphnis and Lycaenion' to a small sculpture he had earlier exhibited untitled.[57] Only 12 years later Michel Fokine's ballet *Daphnis et Chloé* with music by Ravel and sets by Léon Bakst had its first performance in Paris.

In the same decade Longus was reworked by Henry de Vere Stacpole in his novel *The Blue Lagoon* (1908) – the basis of no less than four films, most famously that of Randal Kleiser (1980) – and more recently by Yukio Mishima in *The Sound of Waves* (1954). Of three other films two kept a version of Longus' title: Orestis Laskos' Δάφνις καὶ Χλόη (1931),

[57] Bonafoux 2013: 123.

Nikos Koundouros' Μικρές Αφροδίτες (*Young Aphrodites*, 1963),[58] and Yuri Kuzmenko's *Dafnis i Khloya* (1993).

13 THE TEXT AND COMMENTARY

My text is based not on inspection of either of the two manuscripts that are our only important witnesses to the complete text, **F** (*Laurentianus Conv. Soppr.* 627), written towards 1300, and **V**, *Vaticanus Graecus* 1348, written in Italy early in the sixteenth century, but on the reports of Michael Reeve in his 1982 Teubner edition. Likewise for **O** (Olomucensis I VI 9, of the later fifteenth century), which has four excerpts from Longus (2.7.1–4, 3.5.4, 4.24.3, 4.26.3). For the manuscript tradition see Reeve 1982: v–xiv and Morgan 1997: 2224–7. Neither **V** nor (especially) **F** inspires great confidence, and in the text or apparatus I have printed conjectures by scholars over four centuries, from Jungermann in 1605 to a very few of my own. For a list of editions prior to 1982 see Reeve 1982: xviii.

My commentary aims to help its users to understand Longus' Greek and to enrich their appreciation of his writing by drawing attention to his handling of narrative and character and to his adaptation of motifs he very probably knew in earlier literature. It does not attempt the sort of thorough-going narratological exposition which has been so successfully applied by Morgan 2004. It does, however, focus on the many interesting features of Longus' style and language discussed briefly in §§8–10 above, and tries to give readers the evidence to decide when a word is attested in classical prose or first appears in Hellenistic or imperial Greek prose; when a word is common in the other novelists and when it is unusual; and when (rarely) it may be a neologism. Such features greatly interested some of Longus' educated contemporaries, and it is reasonable to suppose that he was alert to the impact of his linguistic choices on his readers.

[58] On these two Greek films see Delveroudi 2008.

ΛΟΓΓΟΥ ΠΟΙΜΕΝΙΚΑ ΤΑ ΚΑΤΑ ΔΑΦΝΙΝ ΚΑΙ ΧΛΟΗΝ

ΛΟΓΓΟΥ ΠΟΙΜΕΝΙΚΑ ΤΑ ΚΑΤΑ ΔΑΦΝΙΝ ΚΑΙ ΧΛΟΗΝ

<ΠΡΟΟΙΜΙΟΝ>

Pr Ἐν Λέσβωι θηρῶν ἐν ἄλσει Νυμφῶν θέαμα εἶδον κάλλιστον ὧν εἶδον· εἰκόνος γραφήν, ἱστορίαν ἔρωτος. καλὸν μὲν καὶ τὸ ἄλσος, πολύδενδρον, ἀνθηρόν, κατάρρυτον· μία πηγὴ πάντα ἔτρεφε, καὶ τὰ ἄνθη καὶ τὰ δένδρα· ἀλλ' ἡ γραφὴ τερπνοτέρα καὶ τέχνην ἔχουσα περιττὴν καὶ τύχην ἐρωτικήν, ὥστε πολλοὶ καὶ τῶν ξένων κατὰ φήμην ἤιεσαν, τῶν μὲν Νυμφῶν ἱκέται, τῆς δὲ εἰκόνος θεαταί. 2 γυναῖκες ἐπ' αὐτῆς τίκτουσαι καὶ ἄλλαι σπαργάνοις κοσμοῦσαι, παιδία ἐκκείμενα, ποίμνια τρέφοντα, ποιμένες ἀναιρούμενοι, νέοι συντιθέμενοι, ληιστῶν καταδρομή, πολεμίων ἐμβολή, πολλὰ ἄλλα καὶ πάντα ἐρωτικά. 3 ἰδόντα με καὶ θαυμάσαντα πόθος ἔσχεν ἀντιγράψαι τῆι γραφῆι, καὶ ἀναζητησάμενος ἐξηγητὴν τῆς εἰκόνος τέτταρας βίβλους ἐξεπονησάμην, ἀνάθημα μὲν Ἔρωτι καὶ Νύμφαις καὶ Πανί, κτῆμα δὲ τερπνὸν πᾶσιν ἀνθρώποις, ὃ καὶ νοσοῦντα ἰάσεται, καὶ λυπούμενον παραμυθήσεται, τὸν ἐρασθέντα ἀναμνήσει, τὸν οὐκ ἐρασθέντα προπαιδεύσει. 4 πάντως γὰρ οὐδεὶς ἔρωτα ἔφυγεν ἢ φεύξεται, μέχρις ἂν κάλλος ἦι καὶ ὀφθαλμοὶ βλέπωσιν. ἡμῖν δ' ὁ θεὸς παράσχοι σωφρονοῦσι τὰ τῶν ἄλλων γράφειν.

ΛΟΓΟΣ ΠΡΩΤΟΣ

1 Πόλις ἐστὶ τῆς Λέσβου Μιτυλήνη, μεγάλη καὶ καλή· διείληπται γὰρ εὐρίποις ὑπεισρεούσης τῆς θαλάσσης, καὶ κεκόσμηται γεφύραις ξεστοῦ καὶ λευκοῦ λίθου. νομίσεις οὐ πόλιν ὁρᾶν ἀλλὰ νῆσον. 2 ταύτης τῆς πόλεως τῆς Μιτυλήνης ὅσον ἀπὸ σταδίων διακοσίων ἀγρὸς ἦν ἀνδρὸς εὐδαίμονος, κτῆμα κάλλιστον· ὄρη θηροτρόφα, πεδία πυροφόρα· γήλοφοι κλημάτων, νομαὶ ποιμνίων· καὶ ἡ θάλασσα προσέκλυζεν ἠϊόνι ἐκτεταμένηι ψάμμου μαλθακῆι.

titulus Λόγου ποιμενικῶν περὶ Δάφνιν καὶ Χλόην **F** cf. ἐκ τοῦ τρίτου λόγου τοῦ Λόγγου **O** *ad* 3.5.4 *et subscriptionem*

pr.2 *post* ἐρωτικά *interpungit* Reeve, *post* ἐμβολή *plurimi*

1.1.1 Μιτυλήνη **FV** Μυτιλήνη *inscriptiones et nummi fere omnes*
νομίσαις **F**

1.1.2 ἀλλὰ ἦν ταύτης ... ἀγρός **F** ἀλλ' ἐκ ταύτης ... ἀγρὸς ἦν **V**
διακοσίων **F** εἴκοσιν **V**

2 Ἐν τῶιδε τῶι ἀγρῶι νέμων αἰπόλος, Λάμων τοὔνομα, παιδίον εὗρεν ὑπὸ αἰγὸς τρεφόμενον. δρυμὸς ἦν καὶ λόχμη βάτων καὶ κιττὸς ἐπιπλανώμενος καὶ πόα μαλθακή, καθ' ἧς ἔκειτο τὸ παιδίον. ἐνταῦθα ἡ αἶξ θέουσα συνεχὲς ἀφανὴς ἐγίνετο πολλάκις καὶ τὸν ἔριφον ἀπολιποῦσα
2 τῶι βρέφει παρέμενε. φυλάττει τὰς διαδρομὰς ὁ Λάμων οἰκτείρας ἀμελούμενον τὸν ἔριφον, καὶ μεσημβρίας ἀκμαζούσης κατ' ἴχνος ἐλθὼν ὁρᾶι τὴν μὲν αἶγα πεφυλαγμένως περιβεβηκυῖαν, μὴ ταῖς χηλαῖς βλάπτοι πατοῦσα, τὸ δὲ ὥσπερ ἐκ μητρώιας θηλῆς τὴν ἐπιρροὴν ἕλκον τοῦ
3 γάλακτος. θαυμάσας, ὥσπερ εἰκὸς ἦν, πρόσεισιν ἐγγὺς καὶ εὑρίσκει παιδίον ἄρρεν, μέγα καὶ καλὸν καὶ τῆς κατὰ τὴν ἔκθεσιν τύχης ἐν σπαργάνοις κρείττοσι· χλαμύδιόν τε γὰρ ἦν ἁλουργὲς καὶ πόρπη χρυσῆ καὶ ξιφίδιον ἐλεφαντόκωπον.

3 Τὸ μὲν οὖν πρῶτον ἐβουλεύσατο μόνα τὰ γνωρίσματα βαστάσας ἀμελῆσαι τοῦ βρέφους· ἔπειτα αἰδεσθεὶς εἰ μηδὲ αἰγὸς φιλανθρωπίαν μιμήσεται, νύκτα φυλάξας κομίζει πάντα πρὸς τὴν γυναῖκα Μυρτάλην, καὶ
2 τὰ γνωρίσματα καὶ τὸ παιδίον καὶ τὴν αἶγα αὐτήν. τῆς δὲ ἐκπλαγείσης εἰ παιδία τίκτουσιν αἶγες, πάντα αὐτῆι διηγεῖται, πῶς εὗρεν ἐκκείμενον, πῶς εἶδε τρεφόμενον, πῶς ἠιδέσθη καταλιπεῖν ἀποθανούμενον. δόξαν δὴ κἀκείνηι, τὰ μὲν συνεκτεθέντα κρύπτουσι, τὸ δὲ παιδίον αὑτῶν νομίζουσι, τῆι δὲ αἰγὶ τὴν τροφὴν ἐπιτρέπουσιν. ὡς δ' ἂν καὶ τοὔνομα τοῦ παιδίου ποιμενικὸν δοκοίη, Δάφνιν αὐτὸν ἔγνωσαν καλεῖν.

4 Ἤδη δὲ διετοῦς χρόνου διαγενομένου, ποιμὴν ἐξ ἀγρῶν ὁμόρων νέμων, Δρύας τὸ ὄνομα, καὶ αὐτὸς ὁμοίοις ἐπιτυγχάνει καὶ εὑρήμασι καὶ θεάμασι. Νυμφῶν ἄντρον ἦν, πέτρα μεγάλη, τὰ ἔνδοθεν κοίλη, τὰ ἔξωθεν
2 περιφερής. τὰ ἀγάλματα τῶν Νυμφῶν αὐτῶν λίθοις ἐπεποίητο· πόδες ἀνυπόδετοι, χεῖρες εἰς ὤμους γυμναί, κόμαι μέχρι τῶν αὐχένων λελυμέναι, ζῶμα περὶ τὴν ἰξύν, μειδίαμα περὶ τὴν ὀφρύν· τὸ πᾶν σχῆμα χορεία ἦν
3 ὀρχουμένων. ἵνα τοῦ ἄντρου τῆς μεγάλης πέτρας ἦν τὸ μεσαίτατον ἐκ πηγῆς ἀναβλύζον ὕδωρ ῥεῖθρον ἐποίει χεόμενον, ὥστε καὶ λειμὼν πάνυ γλαφυρὸς ἐκτέτατο πρὸ τοῦ ἄντρου, πολλῆς καὶ μαλακῆς πόας ὑπὸ

1.2.1 Λάμων Pierson
αἰγὸς **V** μιᾶς τῶν αἰγῶν **F**
1.2.3 χλαμύδιον *Tubingensis* χλαμίδιον *Parisinus* 2903 χλανίδιον **FV**
1.3.2 ἐκθέντα **F**
1.4.1 διαγενομένου Reeve διικνουμένου **FV**[1] (δι)ηνυς(μένου) *in rasura* **V**[2]
1.4.2 ἐπεποίητο **V** πεποίητο **F**
ἀνυπόδετοι **FV** *sed cf.* 1.30.3
χορεῖα ἦν ὀρχουμένων **FV** χορεία Benecke χορείας Hunter
1.4.2 ἵνα Castiglioni ἡ ὢα **FV**
1.4.3 μαλακῆς **FV** μαλθακῆς Hercher

τῆς νοτίδος τρεφομένης. ἀνέκειντο δὲ καὶ γαυλοὶ καὶ αὐλοὶ πλάγιοι καὶ σύριγγες καὶ καλαύροπες, πρεσβυτέρων ποιμένων ἀναθήματα.

5 Εἰς τοῦτο τὸ νυμφαῖον ὄϊς ἀρτιτόκος συχνὰ φοιτῶσα δόξαν πολλάκις ἀπωλείας παρεῖχε. κολάσαι δὴ βουλόμενος αὐτὴν καὶ εἰς τὴν προτέραν εὐνομίαν καταστῆσαι, δεσμὸν ῥάβδου χλωρᾶς λυγίσας ὅμοιον βρόχωι τῆι πέτραι προσῆλθεν, ὡς ἐκεῖ συλληψόμενος αὐτήν. 2 ἐπιστὰς δὲ οὐδὲν εἶδεν ὧν ἤλπισεν, ἀλλὰ τὴν μὲν διδοῦσαν πάνυ ἀνθρωπίνως τὴν θηλὴν ἐς ἄφθονον τοῦ γάλακτος ὁλκήν, τὸ δὲ παιδίον ἀκλαυτὶ λάβρως εἰς ἀμφοτέρας τὰς θηλὰς μεταφέρον τὸ στόμα καθαρὸν καὶ φαιδρόν, οἷα τῆς ὄϊος τῆι γλώττηι τὸ πρόσωπον ἀπολιχμωμένης μετὰ τὸν κόρον τῆς τροφῆς. 3 θῆλυ ἦν τοῦτο τὸ παιδίον, καὶ παρέκειτο καὶ τούτωι γνωρίσματα· μίτρα διάχρυσος, ὑποδήματα ἐπίχρυσα, περισκελίδες χρυσαῖ.

6 Θεῖον δή τι νομίσας τὸ εὕρημα καὶ διδασκόμενος παρὰ τῆς ὄϊος ἐλεεῖν τε τὸ παιδίον καὶ φιλεῖν ἀναιρεῖται μὲν τὸ βρέφος ἐπ' ἀγκῶνος, ἀποτίθεται δὲ τὰ γνωρίσματα κατὰ τῆς πήρας, εὔχεται δὲ ταῖς Νύμφαις ἐπὶ χρηστῆι τύχηι θρέψαι τὴν ἱκέτιν αὐτῶν. 2 καὶ ἐπεὶ καιρὸς ἦν ἀπελαύνειν τὴν ποίμνην, ἐλθὼν εἰς τὴν ἔπαυλιν τῆι γυναικὶ διηγεῖται τὰ ὀφθέντα, δείκνυσι τὰ εὑρεθέντα, παρακελεύεται θυγάτριον νομίζειν καὶ λανθάνουσαν ὡς ἴδιον τρέφειν. 3 ἡ μὲν δὴ Νάπη (τοῦτο γὰρ ἐκαλεῖτο) μήτηρ εὐθὺς ἦν καὶ ἐφίλει τὸ παιδίον, ὥσπερ ὑπὸ τῆς ὄϊος παρευδοκιμηθῆναι δεδοικυῖα, καὶ τίθεται καὶ αὐτὴ ποιμενικὸν ὄνομα πρὸς πίστιν αὐτῶι, Χλόην.

7 Ταῦτα τὰ παιδία ταχὺ μάλα ηὔξησε, καὶ κάλλος αὐτοῖς ἐξεφαίνετο κρεῖττον ἀγροικίας. ἤδη τε ἦν ὁ μὲν πέντε καὶ δέκα ἐτῶν ἀπὸ γενεᾶς, ἡ δὲ τοσούτων, δυοῖν ἀποδεόντων, καὶ ὁ Δρύας καὶ ὁ Λάμων ἐπὶ μιᾶς νυκτὸς ὁρῶσιν ὄναρ τοιόνδε τι. 2 τὰς Νύμφας ἐδόκουν ἐκείνας, τὰς ἐν τῶι ἄντρωι, ἐν ὧι ἡ πηγή, ἐν ὧι τὸ παιδίον εὗρεν ὁ Δρύας, τὸν Δάφνιν καὶ τὴν Χλόην παραδιδόναι παιδίωι μάλα σοβαρῶι καὶ καλῶι, πτερὰ ἐκ τῶν ὤμων ἔχοντι, βέλη σμικρὰ ἅμα τοξαρίωι φέροντι· τὸ δὲ ἐφαψάμενον ἀμφοτέρων ἑνὶ βέλει κελεῦσαι λοιπὸν ποιμαίνειν τὸν μὲν τὸ αἰπόλιον, τὴν δὲ τὸ ποίμνιον.

8 Τοῦτο τὸ ὄναρ ἰδόντες ἤχθοντο μὲν εἰ ποιμένες ἔσοιντο καὶ αἰπόλοι τύχην ἐκ σπαργάνων ἐπαγγελλόμενοι κρείττονα, δι' ἣν αὐτοὺς καὶ

καλαύροπες Trzaskoma *coll.* 4.26.2 κάλαμοι **F** καὶ κάλαμοι **V**
1.5.1 πρότερον Hercher
1.5.3 σπάργανα γνωρίσματα **FV**
1.6.3 ὥσπερ Villoison ὥστε **FV**
1.7.1 ἐξεφαίνετο **F** ἐφαίνετο **V** ἐνεφαίνετο Hercher
ἀποδεόντων Seiler ἀποδεόντοιν **V** ἀποδεόν[τοιν] **F**
1.7.2 ποιμαίνειν **V** νέμειν **F**
1.8.1 εἰ ποιμένες Courier οἱ ποιμένες εἰ **FV**

τροφαῖς ἁβροτέραις ἔτρεφον καὶ γράμματα ἐπαίδευον καὶ πάντα ὅσα καλὰ ἦν ἐπ' ἀγροικίας· ἐδόκει δὲ πείθεσθαι θεοῖς περὶ τῶν σωθέντων
2 προνοίαι θεῶν. καὶ κοινώσαντες ἀλλήλοις τὸ ὄναρ καὶ θύσαντες τῶι τὰ πτερὰ ἔχοντι παιδίωι παρὰ ταῖς Νύμφαις (τὸ γὰρ ὄνομα λέγειν οὐκ εἶχον) ὡς ποιμένας ἐκπέμπουσιν αὐτοὺς ἅμα ταῖς ἀγέλαις, ἐκδιδάξαντες ἕκαστα· πῶς δεῖ νέμειν πρὸ μεσημβρίας, πῶς ἐπινέμειν κοπάσαντος τοῦ καύματος· πότε ἄγειν ἐπὶ ποτόν, πότε ἀπάγειν ἐπὶ κοῖτον· ἐπὶ τίσι
3 καλαύροπι χρηστέον, ἐπὶ τίσι φωνῆι μόνηι. οἱ δὲ μάλα χαίροντες ὡς ἀρχὴν μεγάλην παρελάμβανον καὶ ἐφίλουν τὰς αἶγας καὶ τὰ πρόβατα μᾶλλον ἢ ποιμέσιν ἔθος, ἡ μὲν ἐς ποίμνιον ἄγουσα τῆς σωτηρίας τὴν αἰτίαν, ὁ δὲ μεμνημένος ὡς ἐκκείμενον αὐτὸν αἲξ ἀνέθρεψεν.

9 Ἦρος ἦν ἀρχὴ καὶ πάντα ἤκμαζεν ἄνθη, τὰ ἐν δρυμοῖς, τὰ ἐν λειμῶσι καὶ ὅσα ὄρεια· βόμβος ἦν ἤδη μελιττῶν, ἦχος ὀρνίθων μουσικῶν, σκιρτήματα ποιμνίων ἀρτιγεννήτων· ἄρνες ἐσκίρτων ἐν τοῖς ὄρεσιν, ἐβόμβουν ἐν
2 τοῖς λειμῶσιν αἱ μέλιτται, τὰς λόχμας κατῆιδον ὄρνιθες. τοσαύτης δὴ πάντα κατεχούσης εὐωρίας οἷα ἁπαλοὶ καὶ νέοι μιμηταὶ τῶν ἀκουομένων ἐγίνοντο καὶ βλεπομένων· ἀκούοντες μὲν τῶν ὀρνίθων ἀιδόντων ἦιδον, βλέποντες δὲ σκιρτῶντας τοὺς ἄρνας ἥλλοντο κοῦφα, καὶ τὰς μελίττας δὲ μιμούμενοι τὰ ἄνθη συνέλεγον· καὶ τὰ μὲν εἰς τοὺς κόλπους ἔβαλλον, τὰ δὲ στεφανίσκους πλέκοντες ταῖς Νύμφαις ἐπέφερον.

10 Ἔπραττον δὲ κοινῆι πάντα, πλησίον ἀλλήλων νέμοντες. καὶ πολλάκις μὲν ὁ Δάφνις τῶν προβάτων τὰ ἀποπλανώμενα συνέστελλε, πολλάκις δὲ ἡ Χλόη τὰς θρασυτέρας τῶν αἰγῶν ἀπὸ τῶν κρημνῶν κατήλαυνεν, ἤδη δέ τις καὶ τὰς ἀγέλας ἀμφοτέρας ἐφρούρησε θατέρου προσλιπαρήσαντος
2 ἀθύρματι. ἀθύρματα δὲ ἦν αὐτοῖς ποιμενικὰ καὶ παιδικά. ἡ μὲν ἀνθερίκους ἀνελομένη ποθὲν ἐξ ἕλους ἀκριδοθήκην ἔπλεκε καὶ περὶ τοῦτο πονουμένη τῶν ποιμνίων ἠμέλησεν· ὁ δὲ καλάμους ἐκτεμὼν λεπτοὺς καὶ τρήσας τὰς τῶν γονάτων διαφυάς, ἀλλήλοις τε κηρῶι μαλθακῶι
3 συναρτήσας, μέχρι νυκτὸς συρίττειν ἐμελέτα· καί ποτοῦ δὲ ἐκοινώνουν

1.8.2 ἅμα ταῖς ἀγέλαις *om.* **V**
1.8.3 ἄγουσα **V** ἀναφέρουσα **F**
1.9.1 μελιττῶν **V** μελισσῶν **F**
1.9.2 οἷα Boissonade οἱ **FV**
ἐπέφερον **F** ἔφερον **V**
1.10.1 τὰ ἀποπλανώμενα συνέστελλε **V** συνέλεγε τὰ πλανώμενα **F**
1.10.2 ἀκριδοθήκην **F** ἀκριδοθήραν **V**
ἀνέπλεκε **FV**
ἐκτεμὼν λεπτοὺς **V** λεπτοὺς ἐκτεμὼν **F**
ἀλλήλοις Kaïris ἀλλήλους **FV**
ἐμελέτα **F** ἐμελέτησε **V**
1.10.3 ποτοῦ **F** ποτὲ **V**

γάλακτος καὶ οἴνου, καὶ τροφάς, ἃς οἴκοθεν ἔφερον, εἰς κοινὸν ἔφερον. θᾶττον ἄν τις εἶδε τὰ ποίμνια καὶ τὰς αἶγας ἀπ' ἀλλήλων μεμερισμένας ἢ Χλόην καὶ Δάφνιν.

11 Τοιαῦτα δὲ αὐτῶν παιζόντων τοιάνδε σπουδὴν Ἔρως ἀνέπλασε. Λύκαινα τρέφουσα σκύμνους νέους ἐκ τῶν πλησίον ἀγρῶν ἐξ ἄλλων ποιμνίων πολλὰ ἥρπαζε, πολλῆς τροφῆς ἐς ἀνατροφὴν τῶν σκύμνων δεομένη. 2 συνελθόντες οὖν οἱ κωμῆται νύκτωρ σιροὺς ὀρύττουσι τὸ εὖρος ὀργυιᾶς, τὸ βάθος τεττάρων. τὸ μὲν δὴ χῶμα τὸ πολὺ σπείρουσι κομίσαντες μακράν, ξύλα δὲ ξηρὰ μακρὰ τείναντες ὑπὲρ τοῦ χάσματος τὸ περιττὸν τοῦ χώματος κατέπασαν, τῆς πρότερον γῆς εἰκόνα, ὥστε κἂν λαγὼς ἐπιδράμηι, κατακλᾶν τὰ ξύλα κάρφων ἀσθενέστερα ὄντα, καὶ τότε παρέχειν μαθεῖν ὅτι γῆ <μὲν> οὐκ ἦν, ἀλλὰ μεμίμητο γῆν. τοιαῦτα πολλὰ ὀρύγματα κἀν τοῖς ὄρεσι κἀν τοῖς πεδίοις ὀρύξαντες τὴν μὲν λύκαιναν οὐκ εὐτύχησαν λαβεῖν· αἰσθάνεται γὰρ καὶ γῆς σεσοφισμένης· πολλὰς δὲ αἶγας καὶ ποίμνια διέφθειραν, καὶ Δάφνιν παρ' ὀλίγον ὧδε.

12 Τράγοι παροξυνθέντες εἰς μάχην συνέπεσον. τῶι οὖν ἑτέρωι τὸ ἕτερον κέρας βιαιοτέρας γενομένης ἐμβολῆς θραύεται, καὶ ἀλγήσας, φριμαξάμενος ἐς φυγὴν ἐτρέπετο· ὁ δὲ νικῶν κατ' ἴχνος ἑπόμενος ἄπαυστον ἐποίει τὴν φυγήν. ἀλγεῖ Δάφνις περὶ τῶι κέρατι καὶ τῆι θρασύτητι ἀχθεσθεὶς ξύλον καὶ τὴν καλαύροπα λαβὼν ἐδίωκε τὸν διώκοντα. 2 οἷα δὲ τοῦ μὲν ὑπεκφεύγοντος, τοῦ δὲ ὀργῆι διώκοντος οὐκ ἀκριβὴς τῶν ἐν ποσὶν ἡ πρόσοψις ἦν, ἀλλὰ κατὰ χάσματος ἄμφω πίπτουσιν, ὁ τράγος πρότερος, ὁ Δάφνις δεύτερος. τοῦτο καὶ ἔσωσε Δάφνιν, χρήσασθαι τῆς καταφορᾶς ὀχήματι τῶι τράγωι. 3 ὁ μὲν δὴ τὸν ἀνιμησόμενον, εἴ τις ἄρα γένοιτο, δακρύων ἀνέμενεν· ἡ δὲ Χλόη θεασαμένη τὸ συμβὰν δρόμωι παραγίνεται πρὸς τὸν σιρόν, καὶ μαθοῦσα ὅτι ζῆι, καλεῖ τινα βουκόλον ἐκ τῶν ἀγρῶν τῶν πλησίον εἰς ἐπικουρίαν. 4 ὁ δὲ ἐλθὼν σχοῖνον ἐζήτει μακράν, ἧς ἐχόμενος ἀνιμώμενος ἐκβήσεται. καὶ σχοῖνος μὲν οὐκ ἦν, ἡ δὲ Χλόη λυσαμένη < τὴν > ταινίαν δίδωσι καθεῖναι τῶι βουκόλωι· καὶ οὕτως οἱ μὲν ἐπὶ τοῦ χείλους ἑστῶτες εἷλκον, ὁ δὲ ἀνέβη ταῖς τῆς ταινίας ὁλκαῖς

καὶ οἴνου *Paris. Gr.* 2903 ἢ οἴνου **FV**
αἶγας Schäfer ἀγέλας **FV**
1.11.2 κατακλᾶν ... παρέχειν Naber κατακλᾶι ... παρέχει **FV**
μὲν *add. haesitanter* Reeve
1.12.1 ἐμβολῆς **F** συμβολῆς **V**
ἐτρέπετο **F** ἐτράπετο **V**
ξύλον καὶ *om.* **F**
1.12.2 ἦν *post* ἀκριβὴς *transp.* **F**
1.12.4 τὴν ταινίαν Edmonds ταινίαν **FV**
ταῖς τῆς ταινίας ὁλκαῖς *Vaticanus* 1347 τῆς ὁλκῆς ταινίας **F**
post ταῖς **V** *caret* 5 *foliis, redit* 1.17.4 ἐγένετ

5 ταῖς χερσὶν ἀκολουθῶν. ἀνεμίσαντο δὲ καὶ τὸν ἄθλιον τράγον συντεθραυσμένον ἄμφω τὰ κέρατα· τοσοῦτον ἄρα ἡ δίκη μετῆλθε τοῦ νικηθέντος τράγου. τοῦτον μὲν δὴ τυθησόμενον χαρίζονται σῶστρα τῶι βουκόλωι, καὶ ἔμελλον ψεύδεσθαι πρὸς τοὺς οἴκοι λύκων ἐπιδρομήν, εἴ τις αὐτὸν ποθήσειεν· αὐτοὶ δὲ ἐπανελθόντες ἐπεσκόπουν τὴν ποίμνην καὶ τὸ αἰπόλιον· καὶ ἐπεὶ κατέμαθον ἐν κόσμωι νομῆς καὶ τὰς αἶγας καὶ τὰ πρόβατα, καθίσαντες ὑπὸ στελέχει δρυὸς ἐσκόπουν μή τι μέρος
6 τοῦ σώματος ὁ Δάφνις ἥιμαξε καταπεσών. τέτρωτο μὲν οὖν οὐδὲν οὐδὲ ἥιμακτο οὐδέν, χώματος δὲ καὶ πηλοῦ πέπαστο καὶ τὰς κόμας καὶ τὸ ἄλλο σῶμα. ἐδόκει δὴ λούσασθαι, πρὶν αἴσθησιν γενέσθαι τοῦ συμβάντος Λάμωνι καὶ Μυρτάληι.

13 Καὶ ἐλθὼν ἅμα τῆι Χλόηι πρὸς τὸ νυμφαῖον τῆι μὲν ἔδωκε καὶ τὸν χιτωνίσκον καὶ τὴν πήραν φυλάττειν, αὐτὸς δὲ τῆι πηγῆι προσστὰς
2 τήν τε κόμην καὶ τὸ σῶμα πᾶν ἀπελούετο. ἦν δὲ ἡ μὲν κόμη μέλαινα καὶ πολλή, τὸ δὲ σῶμα ἐπίκαυτον ἡλίωι· εἴκασεν ἄν τις αὐτὸ χρώιζεσθαι τῆι σκιᾶι τῆς κόμης. ἐδόκει δὲ τῆι Χλόηι θεωμένηι καλὸς ὁ Δάφνις, ὅτι <δὲ μὴ> πρότερον αὐτῆι καλὸς ἐδόκει, τὸ λουτρὸν ἐνόμιζε τοῦ κάλλους αἴτιον. καὶ τὰ νῶτα δὲ ἀπολουούσης ἡ σὰρξ ὑπέπιπτε μαλθακή, ὥστε
3 λαθοῦσα ἑαυτῆς ἥψατο πολλάκις, εἰ τρυφερωτέρα εἴη πειρωμένη. καὶ τότε μὲν (ἤδη γὰρ ἐπὶ δυσμαῖς ἦν ὁ ἥλιος) ἀπήλασαν τὰς ἀγέλας οἴκαδε καὶ ἐπεπόνθει Χλόη περιττὸν οὐδέν, ὅτι μὴ Δάφνιν ἐπεθύμει λουόμενον
4 ἰδεῖν πάλιν. τῆς δὲ ἐπιούσης ὡς ἧκον εἰς τὴν νομήν, ὁ μὲν Δάφνις ὑπὸ τῆι δρυῒ τῆι συνήθει καθεζόμενος ἐσύριττε καὶ ἅμα τὰς αἶγας ἐπεσκόπει κατακειμένας καὶ ὥσπερ τῶν μελῶν ἀκροωμένας, ἡ δὲ Χλόη πλησίον καθημένη τὴν ἀγέλην μὲν τῶν προβάτων ἐπέβλεπε, τὸ δὲ πλέον εἰς Δάφνιν ἑώρα· καὶ ἐδόκει καλὸς αὐτῆι συρίττων πάλιν, καὶ αὖθις αἰτίαν ἐνόμιζε τὴν μουσικὴν τοῦ κάλλους, ὥστε μετ' ἐκεῖνον καὶ αὐτὴ τὴν
5 σύριγγα ἔλαβεν, εἴ πως γένοιτο καὶ αὐτὴ καλή. ἔπεισε δὲ αὐτὸν καὶ λούσασθαι πάλιν καὶ λουόμενον εἶδε καὶ ἰδοῦσα ἥψατο καὶ ἀπῆλθε

1.12.5 ἀνιμήσαντο *Vaticanus* 1347 ἀνιμήσαντος **F**
ποθήσειεν Schäfer ἐπόθησεν **F**
ἐπεσκόπουν Hercher ἐπεσκοποῦντο **F**
ὑπὸ Courier ἐπὶ **F**
1.12.6 δὴ Schäfer δὲ **F**
1.13.1 προσστὰς Passow προστὰς **F**
1.13.2 ὅτι <δὲ μὴ> πρότερον Seiler ὅτι πρότερον **F** τότε πρῶτον Reeve
τρυφερωτέρα **F** τρυφερώτερος Reeve *ob hiatum*
1.13.3 ἤδη γὰρ ἐπὶ δυσμαῖς Reeve [γὰρ ἐπὶ δυ]σμαῖς **F**
ἰδεῖν Reeve ἰδέσθαι **F**
1.13.4 αἶγας Courier (cf. 1.10.3) ἀγέλας **F**

πάλιν ἐπαινέσασα, καὶ ὁ ἔπαινος ἦν ἔρωτος ἀρχή. ὅ τι μὲν οὖν ἔπασχεν οὐκ ᾔδει, νέα κόρη καὶ ἐν ἀγροικίαι τεθραμμένη καὶ οὐδὲ ἄλλου λέγοντος ἀκούσασα τὸ τοῦ ἔρωτος ὄνομα· ἄση δὲ αὐτῆς εἶχε τὴν ψυχήν, καὶ τῶν ὀφθαλμῶν οὐκ ἐκράτει καὶ πολλὰ ἐλάλει Δάφνιν. τροφῆς ἠμέλει, νύκτωρ 6 ἠγρύπνει, τῆς ἀγέλης κατεφρόνει· νῦν ἐγέλα, νῦν ἔκλαεν· εἶτα ἐκάθευδεν, εἶτα ἀνεπήδα· ὠχρία τὸ πρόσωπον, ἐρυθήματι αὖθις ἐφλέγετο. οὐδὲ βοὸς οἴστρωι πληγείσης τοσαῦτα ἔργα. ἐπῆλθόν ποτε αὐτῆι καὶ τοιοίδε λόγοι μόνηι γενομένηι·

"Νῦν ἐγὼ νοσῶ μέν, τί δὲ ἡ νόσος ἀγνοῶ· ἀλγῶ, καὶ ἕλκος οὐκ ἔστι μοι· **14** λυποῦμαι, καὶ οὐδὲν τῶν προβάτων ἀπόλωλέ μοι· κάομαι, καὶ ἐν σκιᾶι τοσαύτηι κάθημαι. πόσοι βάτοι με πολλάκις ἤμυξαν, καὶ οὐκ ἔκλαυσα· 2 πόσαι μέλιτται <τὰ> κέντρα ἐνῆκαν, καὶ οὐκ ἀνέκραγον· τουτὶ δὲ τὸ νύττον μου τὴν καρδίαν πάντων ἐκείνων πικρότερον. καλὸς ὁ Δάφνις, καὶ γὰρ τὰ ἄνθη· καλὸν ἡ σῦριγξ αὐτοῦ φθέγγεται, καὶ γὰρ αἱ ἀηδόνες. ἀλλ' ἐκείνων οὐδείς μοι λόγος. εἴθε αὐτοῦ σῦριγξ ἐγενόμην, ἵν' ἐμπνέηι μοι· εἴθε αἴξ, ἵν' 3 ὑπ' ἐκείνου νέμωμαι. ὦ πονηρὸν ὕδωρ, μόνον Δάφνιν καλὸν ἐποίησας, ἐγὼ δὲ μάτην ἀπελουσάμην. οἴχομαι, Νύμφαι φίλαι, καὶ οὐδὲ ὑμεῖς σώιζετε τὴν παρθένον τὴν παρ' ὑμῖν τραφεῖσαν. τίς ὑμᾶς στεφανώσει μετ' ἐμέ; τίς τοὺς 4 ἀθλίους ἄρνας ἀναθρέψει; τίς τὴν λάλον ἀκρίδα θεραπεύσει, ἣν πολλὰ καμοῦσα ἐθήρασα, ἵνα με κατακοιμίζηι φθεγγομένη πρὸ τοῦ ἄντρου; νῦν δὲ ἐγὼ μὲν ἀγρυπνῶ διὰ Δάφνιν, ἡ δὲ μάτην λαλεῖ."

Τοιαῦτα ἔπασχε, τοιαῦτα ἔλεγεν, ἐπιζητοῦσα <τὸ> τοῦ ἔρωτος ὄνομα. **15** Δόρκων δὲ ὁ βουκόλος, ὁ τὸν Δάφνιν ἐκ τοῦ σιροῦ καὶ τὸν τράγον ἀνιμησάμενος, ἀρτιγένειος μειρακίσκος καὶ εἰδὼς ἔρωτος καὶ τὰ ἔργα καὶ τὰ ὀνόματα, εὐθὺς μὲν ἐπ' ἐκείνης τῆς ἡμέρας ἐρωτικῶς τῆς Χλόης διετέθη, πλειόνων δὲ διαγενομένων μᾶλλον τὴν ψυχὴν ἐξεπυρσεύθη καὶ τοῦ Δάφνιδος ὡς παιδὸς καταφρονήσας ἔγνω κατεργάσασθαι δώροις ἢ βίαι. τὸ μὲν δὴ πρῶτον δῶρα αὐτοῖς ἐκόμισε, τῶι μὲν σύριγγα βουκολικήν, 2 καλάμους ἐννέα χαλκῶι δεδεμένους ἀντὶ κηροῦ, τῆι δὲ νεβρίδα βακχικήν, καὶ αὐτῆι τὸ χρῶμα <ἦν> ὥσπερ γεγραμμένον χρώμασιν. ἐντεῦθεν δὲ 3

1.13.6 ἐκάθευδεν **F** ἐκάθιζεν Rohde ἐκάθητο Henderson
1.14.2 τὰ Reeve
καὶ οὐκ ἀνέκραγον Tournier ἀλλ[ὰ] ἔφαγον **F**
1.14.3 καὶ *del.* Hercher
1.14.4 πρὸ τοῦ ἄντρου Cobet πρὸς τὰ ἄντρα **F**
1.15.1 <τὸ> add. Courier ἔρ[ωτος καὶ τὰ ἔρ]γα καὶ τὰ ὀνόματα **F** ἔρωτος καὶ τοὔνομα καὶ τὰ ἔργα Courier
ἐπ' **F** ἀπ' Courier
1.15.2 τὸ μὲν δὴ πρῶτον Edmonds [τὰ μὲν δὴ] πρῶτα **F**
χρῶμα **F** τρίχωμα Geel <ἦ> add. Courier

φίλος νομιζόμενος τοῦ μὲν Δάφνιδος ἠμέλει κατ' ὀλίγον, τῆι Χλόηι δὲ ἀνὰ πᾶσαν ἡμέραν ἐπέφερεν ἢ τυρὸν ἁπαλὸν ἢ στέφανον ἀνθηρὸν ἢ μῆλον ὡραῖον· ἐκόμισε δέ ποτε αὐτῆι καὶ μόσχον ἀρτιγέννητον καὶ κισσύβιον διάχρυσον καὶ ὀρνίθων ὀρείων νεοττούς. ἡ δὲ ἄπειρος οὖσα τέχνης ἐραστοῦ, λαμβάνουσα μὲν τὰ δῶρα ἔχαιρε, μᾶλλον δὲ ἔχαιρεν ὅτι Δάφνιδι
4 εἶχεν αὐτὴ χαρίζεσθαι. καὶ (ἔδει γὰρ ἤδη καὶ Δάφνιν γνῶναι τὰ ἔρωτος ἔργα) γίνεταί ποτε τῶι Δόρκωνι πρὸς αὐτὸν ὑπὲρ κάλλους ἔρις, καὶ ἐδίκαζε μὲν Χλόη, ἔκειτο δὲ ἆθλον τῶι νικήσαντι φιλῆσαι Χλόην. Δόρκων δὲ πρότερος ὧδε ἔλεγεν·

16 "Ἐγώ, παρθένε, μείζων εἰμὶ Δάφνιδος, καὶ ἐγὼ μὲν βουκόλος, ὁ δ' αἰπόλος· τοσοῦτον ‹οὖν ἐγὼ› κρείττων ὅσον αἰγῶν βόες· καὶ λευκός εἰμι ὡς γάλα, καὶ πυρρὸς ὡς θέρος μέλλον ἀμᾶσθαι, καί ‹με› ἔθρεψε
2 μήτηρ, οὐ θηρίον. οὗτος δέ ἐστι μικρὸς καὶ ἀγένειος ὡς γυνή, καὶ μέλας ὡς λύκος· νέμει δὲ τράγους, ὀδω‹δὼς ἀπ' αὐτῶν› δεινόν, καὶ ἔστι πένης ὡς μηδὲ κύνα τρέφειν. εἰ δ', ὡς λέγουσι, καὶ αἶξ αὐτῶι γάλα δέδωκεν,
3 οὐδὲν ἐρίφων διαφέρει." ταῦτα καὶ τοιαῦτα ὁ Δόρκων, καὶ μετὰ ταῦτα ὁ Δάφνις· "ἐμὲ αἶξ ἀνέθρεψεν ὥσπερ τὸν Δία· νέμω δὲ τράγους τῶν τούτου βοῶν μείζονας· ὄζω δὲ οὐδὲν ἀπ' αὐτῶν, ὅτι μηδὲ ὁ Πάν, καίτοιγε ὢν τὸ
4 πλέον τράγος. ἀρκεῖ δέ μοι ὁ τυρὸς καὶ ἄρτος ὀβελίας καὶ οἶνος λευκός, ὅσα ἀγροίκων πλουσίων κτήματα. ἀγένειός εἰμι, καὶ γὰρ ὁ Διόνυσος· μέλας, καὶ γὰρ ὁ ὑάκινθος· ἀλλὰ κρείττων καὶ ὁ Διόνυσος Σατύρων ‹καὶ›
5 ὁ ὑάκινθος κρίνων. οὗτος δὲ καὶ πυρρὸς ὡς ἀλώπηξ καὶ προγένειος ὡς τράγος καὶ λευκὸς ὡς ἐξ ἄστεος γυνή· κἂν δέηι σε φιλεῖν, ἐμοῦ μὲν φιλήσεις τὸ στόμα, τούτου δὲ τὰς ἐπὶ τοῦ γενείου τρίχας. μέμνησο δέ, ὦ παρθένε, ὅτι σὲ ποίμνιον ἔθρεψεν, ἀλλὰ καὶ εἶ καλή."

17 Οὐκέθ' ἡ Χλόη περιέμεινεν, ἀλλὰ τὰ μὲν ἡσθεῖσα τῶι ἐγκωμίωι, τὰ δὲ πάλαι ποθοῦσα φιλῆσαι Δάφνιν, ἀναπηδήσασα αὐτὸν ἐφίλησεν,
2 ἀδίδακτον μὲν καὶ ἄτεχνον, πάνυ δὲ ψυχὴν θερμᾶναι δυνάμενον. Δόρκων μὲν οὖν ἀλγήσας ἀπέδραμε, ζητῶν ἄλλην ὁδὸν ἔρωτος· Δάφνις δέ, ὥσπερ οὐ φιληθείς, ἀλλὰ δηχθείς, σκυθρωπός τις εὐθὺς ἦν καὶ πολλάκις ἐψύχετο καὶ τὴν καρδίαν παλλομένην ‹οὐ› κατεῖχε, καὶ βλέπειν μὲν ἤθελε τὴν

1.15.3 ἀνὰ πᾶσαν ἡμέραν Courier ἀνὰ πάσ[ας] ἡμέ[ρας] **F** ἐν ἁπάσαις ἡμέραις **F**[B]
μῆλον ὡραῖον ἐκόμισε Courier [μῆλον ὡραῖον ἐκ]όσμησε **F**
1.16.1 οὖν ἐγὼ *add.* Cobet
με *add.* Courier
1.16.2 ὀδω [*ca.* 6 – 8 *litt.*] **F** ὀδωδὼς ἀπ' αὐτῶν Cobet
1.16.4 οἶνος λευκὸς **F** οἶνος γλυκὺς Morgan *coll.* 4.17.6 γλεῦκος Bowie
καὶ *add.* Courier
1.16.5 φιλήσεις Courier φιλεῖς **F**
καὶ εἶ **F** εἶ Hermann
1.17.2 οὐ *add.* Courier

Χλόην, βλέπων δ' ἐρυθήματι ἐπίμπλατο. τότε πρῶτον καὶ τὴν κόμην 3
αὐτῆς ἐθαύμασεν ὅτι ξανθή, καὶ τοὺς ὀφθαλμοὺς ὅτι μεγάλοι καθάπερ
βοός, καὶ τὸ πρόσωπον ὅτι λευκότερον ἀληθῶς καὶ τοῦ τῶν αἰγῶν
γάλακτος, ὥσπερ τότε πρῶτον ὀφθαλμοὺς κτησάμενος, τὸν δὲ πρότερον
χρόνον πεπηρωμένος. οὔτε οὖν τροφὴν προσεφέρετο πλὴν ὅσον 4
ἀπογεύσασθαι καὶ ποτόν εἴ ποτε ἐβιάσθη μέχρι τοῦ διαβρέξαι τὸ στόμα
προσεφέρετο. σιωπηλὸς ἦν ὁ πρότερον τῶν ἀκρίδων λαλίστερος, ἀργὸς
ὁ περιττότερα τῶν αἰγῶν κινούμενος. ἠμέλητο καὶ ἡ ἀγέλη, ἔρριπτο καὶ
ἡ σῦριγξ, χλωρότερον τὸ πρόσωπον ἦν πόας θερινῆς. εἰς μόνην Χλόην
ἐγίνετο λάλος, καὶ εἴ ποτε μόνος ἀπ' αὐτῆς ἐγένετο, τοιαῦτα πρὸς αὐτὸν
ἀπελήρει·

"Τί ποτέ με Χλόης ἐργάζεται <τὸ> φίλημα; χείλη μὲν ῥόδων ἁπαλώτερα **18**
καὶ στόμα κηρίων γλυκύτερον, τὸ δὲ φίλημα κέντρου μελίττης πικρότερον.
πολλάκις ἐφίλησα ἐρίφους, πολλάκις ἐφίλησα σκύλακας ἀρτιγεννήτους
καὶ τὸν μόσχον ὃν ὁ Δόρκων ἐχαρίσατο· ἀλλὰ τοῦτο φίλημα καινόν·
ἐκπηδᾶι μου τὸ πνεῦμα, ἐξάλλεται ἡ καρδία, τήκεται ἡ ψυχή, καὶ ὅμως
πάλιν φιλῆσαι θέλω. ὢ νίκης κακῆς, ὢ νόσου καινῆς, ἧς οὐδὲ εἰπεῖν οἶδα 2
τὸ ὄνομα. ἆρα φαρμάκων ἐγεύσατο ἡ Χλόη μέλλουσά με φιλεῖν; πῶς
οὖν οὐκ ἀπέθανεν; οἷον ἄιδουσιν αἱ ἀηδόνες, ἡ δὲ ἐμὴ σῦριγξ σιωπᾶι·
οἷον σκιρτῶσιν οἱ ἔριφοι, κἀγὼ κάθημαι· οἷον ἀκμάζει τὰ ἄνθη, κἀγὼ
στεφάνους οὐ πλέκω, ἀλλὰ τὰ μὲν ἴα καὶ ὁ ὑάκινθος ἀνθεῖ, Δάφνις δὲ
μαραίνεται. ἆρά μου καὶ Δόρκων εὐμορφότερος ὀφθήσεται;"

Τοιαῦτα ὁ βέλτιστος Δάφνις ἔπασχε καὶ ἔλεγεν, οἷα πρῶτον γευόμενος **19**
τῶν ἔρωτος καὶ ἔργων καὶ λόγων. ὁ δὲ Δόρκων ὁ βουκόλος, ὁ τῆς
Χλόης ἐραστής, φυλάξας τὸν Δρύαντα φυτὸν κατορύττοντα πλησίον
κλήματος πρόσεισιν αὐτῶι μετὰ τυρίσκων τινῶν γεννικῶν, καὶ τοὺς μὲν
δῶρον εἶναι δίδωσι, πάλαι φίλος ὢν ἡνίκα αὐτὸς ἔνεμεν, ἐντεῦθεν δὲ
ἀρξάμενος ἐνέβαλε λόγον περὶ τοῦ τῆς Χλόης γάμου· καὶ εἰ λαμβάνοι 2
γυναῖκα, δῶρα πολλὰ καὶ μεγάλα ὡς βουκόλος ἐπηγγέλλετο· ζεῦγος
βοῶν ἀροτήρων, σμήνη τέτταρα μελιττῶν, φυτὰ μηλεῶν πεντήκοντα,
δέρμα ταύρου τεμεῖν ὑποδήματα, μόσχον ἀνὰ πᾶν ἔτος μηκέτι γάλακτος

1.17.3 ἐθαύμασεν Courier ἔθραυσεν **F**
μεγάλοι Courier μεγάλη **F**
πρῶτον Courier πρότερον **F**
ης θε
1.17.4 πόας θερινῆς Courier Χλόας καιρινῆς **F**
ἀπ' Courier ἐπ' **F**
1.18.1 τὸ *add.* Castiglioni
ἐχαρίσατο **V** ἐδωρήσατο **F**
1.19.1 καὶ ἔργων **V** ἔργων **F**
τυρίσκων **V** συρίγγων **F**

3 δεόμενον· ὥστε μικροῦ δεῖν ὁ Δρύας θελχθεὶς τοῖς δώροις ἐπένευσε τὸν γάμον· ἐννοήσας δὲ ὡς κρείττονος ἡ παρθένος ἀξία νυμφίου, καὶ δείσας μὴ φωραθείς ποτε κακοῖς ἀνηκέστοις περιπέσοι, τόν τε γάμον ἀνένευσε καὶ συγγνώμην ἔχειν ἠιτήσατο καὶ τὰ ὀνομασθέντα δῶρα παρηιτήσατο.

20 Δευτέρας δὴ διαμαρτὼν ὁ Δόρκων ἐλπίδος καὶ μάτην τυροὺς ἀγαθοὺς ἀπολέσας ἔγνω διὰ χειρῶν ἐπιθέσθαι τῆι Χλόηι μόνηι γενομένηι· καὶ παραφυλάξας ὅτι παρ' ἡμέραν ἐπὶ ποτὸν ἄγουσι τὰς ἀγέλας ποτὲ μὲν 2 ὁ Δάφνις ποτὲ δὲ ἡ παῖς, ἐπιτεχνᾶται τέχνην ποιμένι πρέπουσαν. λύκου δέρμα μεγάλου λαβών, ὃν ταῦρός ποτε πρὸ τῶν βοῶν μαχόμενος τοῖς κέρασι διέφθειρε, περιέτεινε τῶι σώματι, ποδῆρες κατανωτισάμενος, ὡς τούς τ' ἐμπροσθίους πόδας ἐφηπλῶσθαι ταῖς χερσὶ καὶ τοὺς κατόπιν τοῖς σκέλεσιν ἄχρι πτέρνης καὶ τοῦ στόματος τὸ χάσμα σκέπειν τὴν κεφαλήν, 3 ὥσπερ ἀνδρὸς ὁπλίτου κράνος. ἐκθηριώσας δὲ αὑτὸν ὡς ἔνι μάλιστα, παραγίνεται πρὸς τὴν πηγὴν ἧς ἔπινον αἱ αἶγες καὶ τὰ πρόβατα μετὰ τὴν νομήν. ἐν κοίληι δὲ πάνυ γῆι ἦν ἡ πηγή, καὶ περὶ αὐτὴν πᾶς ὁ τόπος ἀκάνθαις <καὶ> βάτοις καὶ ἀρκεύθωι ταπεινῆι καὶ σκολύμοις ἠγρίωτο· 4 ῥαιδίως ἂν ἐκεῖ καὶ λύκος ἀληθινὸς ἔλαθε λοχῶν. ἐνταῦθα κρύψας ἑαυτὸν ἐπετήρει τοῦ ποτοῦ τὴν ὥραν ὁ Δόρκων, καὶ πολλὴν εἶχεν ἐλπίδα τῶι σχήματι φοβήσας λαβεῖν ταῖς χερσὶ τὴν Χλόην.

21 Χρόνος ὀλίγος διαγίνεται καὶ Χλόη κατήλαυνε τὰς ἀγέλας εἰς τὴν πηγήν, καταλιποῦσα τὸν Δάφνιν φυλλάδα χλωρὰν κόπτοντα τοῖς ἐρίφοις 2 τροφὴν μετὰ τὴν νομήν. καὶ οἱ κύνες οἱ τῶν προβάτων ἐπιφύλακες καὶ τῶν αἰγῶν ἑπόμενοι, οἷα δὴ κυνῶν ἐν ῥινηλασίαις περιεργία, κινούμενον τὸν Δόρκωνα πρὸς τὴν ἐπίθεσιν τῆς κόρης φωράσαντες, πικρὸν μάλα ὑλακτήσαντες ὥρμησαν ὡς ἐπὶ λύκον, καὶ περισχόντες πρὶν ὅλως 3 ἀναστῆναι δι' ἔκπληξιν ἔδακνον κατὰ κράτος. τέως μὲν οὖν τὸν ἔλεγχον αἰδούμενος καὶ ὑπὸ τοῦ δέρματος ἐπισκέποντος φρουρούμενος ἔκειτο σιωπῶν ἐν τῆι λόχμηι· ἐπεὶ δὲ ἥ τε Χλόη πρὸς τὴν πρώτην θέαν διαταραχθεῖσα τὸν Δάφνιν ἐκάλει βοηθόν, οἵ τε κύνες περισπῶντες τὸ δέρμα τοῦ σώματος ἥπτοντο αὐτοῦ, μέγα οἰμώξας ἱκέτευε βοηθεῖν τὴν

1.19.3 (περιπ)έσοι **V**[2] περιπέσηι **F**
1.20.1 ὁ Δόρκων ἐλπίδος **V** ἐλπίδος ὁ Δόρκων **F**
1.20.2 δέρμα μεγάλου **F** μεγάλου δέρμα **V**
τούς τ' ἐμπροσθίους **F** τούς τε προσθίους **V**
1.20.3 καὶ *add.* Corais
1.20.4 εἶχεν **V** εἶχε τὴν **F**
1.21.2 ἐπιφύλακες **V** ἐπὶ φυλακὴν **F** ἐπὶ φυλακῆι Hercher
οἷα Columbanius οἵα **FV**
κράτος **V** τοῦ δέρματος **F**

κόρην καὶ τὸν Δάφνιν ἤδη παρόντα. τοὺς μὲν δὴ κύνας ἀνακλήσει συνήθει 4
ταχέως ἡμέρωσαν, τὸν δὲ Δόρκωνα κατά τε μηρῶν καὶ ὤμων δεδηγμένον
ἀγαγόντες ἐπὶ τὴν πηγὴν ἀπένιψαν τὰ δήγματα, ἵνα ἦσαν τῶν ὀδόντων
αἱ ἐμβολαί, καὶ διαμασησάμενοι φλοιὸν χλωρὸν πτελέας ἐπέπασαν· ὑπό 5
τε ἀπειρίας ἐρωτικῶν τολμημάτων ποιμενικὴν παιδιὰν νομίζοντες τὴν
ἐπιβολὴν τοῦ δέρματος, οὐδὲν ὀργισθέντες, ἀλλὰ καὶ παραμυθησάμενοι
καὶ μέχρι τινὸς χειραγωγήσαντες ἀπέπεμψαν.

Καὶ ὁ μὲν κινδύνου παρὰ τοσοῦτον ἐλθὼν καὶ σωθεὶς ἐκ κυνός φασιν, **22**
οὐ λύκου, στόματος, ἐθεράπευε τὸ σῶμα, ὁ δὲ Δάφνις καὶ ἡ Χλόη κάματον
πολὺν ἔσχον μέχρι νυκτὸς τὰς αἶγας καὶ τὰς ὄϊς συλλέγοντες· ὑπὸ γὰρ τοῦ 2
δέρματος πτοηθεῖσαι καὶ ὑπὸ τῶν κυνῶν ὑλακτησάντων ταραχθεῖσαι,
αἱ μὲν εἰς πέτρας ἀνέδραμον, αἱ δὲ μέχρι καὶ τῆς θαλάσσης αὐτῆς
κατέδραμον. καίτοιγε ἐπεπαίδευντο καὶ φωνῆι πείθεσθαι καὶ σύριγγι
θέλγεσθαι καὶ χειρὸς παταγῆι συλλέγεσθαι· ἀλλὰ τότε πάντων αὐταῖς ὁ
φόβος λήθην ἐνέβαλε. καὶ μόλις ὥσπερ λαγὼς ἐκ τῶν ἰχνῶν εὑρίσκοντες 3
εἰς τὰς ἐπαύλεις ἤγαγον. ἐκείνης μόνης τῆς νυκτὸς ἐκοιμήθησαν βαθὺν
ὕπνον καὶ τῆς ἐρωτικῆς λύπης φάρμακον τὸν κάματον ἔσχον. αὖθις 4
δὲ ἡμέρας ἐπελθούσης, πάλιν ἔπασχον παραπλήσια. ἔχαιρον ἰδόντες,
ἐλυποῦντο ἀπαλλαγέντες [ἤλγουν]· ἤθελόν τι, ἠγνόουν ὅ τι θέλουσι.
τοῦτο μόνον ἤιδεσαν, ὅτι τὸν μὲν φίλημα, τὴν δὲ λουτρὸν ἀπώλεσεν.

Ἐξέκαε δὲ αὐτοὺς καὶ ἡ ὥρα τοῦ ἔτους. ἦρος ἦν ἤδη τέλος καὶ θέρους **23**
ἀρχή, καὶ πάντα ἐν ἀκμῆι· δένδρα ἐν καρποῖς, πεδία ἐν ληΐοις· ἡδεῖα μὲν
τεττίγων ἠχή, γλυκεῖα δὲ ὀπώρας ὀδμή, τερπνὴ δὲ ποιμνίων βληχή.
εἴκασεν ἄν τις καὶ τοὺς ποταμοὺς ἄιδειν ἠρέμα ῥέοντας καὶ τοὺς ἀνέμους 2
συρίττειν ταῖς πίτυσιν ἐμπνέοντας καὶ τὰ μῆλα ἐρῶντα πίπτειν χαμαὶ καὶ
τὸν ἥλιον φιλόκαλον ὄντα πάντας ἀποδύειν. ὁ μὲν δὴ Δάφνις θαλπόμενος
τούτοις ἅπασιν εἰς τοὺς ποταμοὺς ἐνέβαινε, καὶ ποτὲ μὲν ἐλούετο, ποτὲ
δὲ καὶ τῶν ἰχθύων τοὺς ἐνδινεύοντας ἐθήρα, πολλάκις δὲ καὶ ἔπινεν ὡς
τὸ ἔνδοθεν καῦμα σβέσων. ἡ δὲ Χλόη μετὰ τὸ ἀμέλξαι τὰς ὄϊς καὶ τῶν 3
αἰγῶν τὰς πολλὰς ἐπὶ πολὺν μὲν χρόνον <κάματον> εἶχε πηγνῦσα τὸ
γάλα (δειναὶ γὰρ αἱ μυῖαι λυπῆσαι καὶ δακεῖν εἰ <μὴ> διώκοιντο) τὸ δὲ
ἐντεῦθεν ἀπολουσαμένη τὸ πρόσωπον πίτυος ἐστεφανοῦτο κλάδοις καὶ

1.21.4 ἀνακλάσει (ἀνακλήσει **V**[2]) συνήθει **V** ἀνακαλέσαντες συνήθως **F**
τὰ δήγματα *del.* Dalmeyda ἵνα ἦσαν τῶν ὀδόντων αἱ ἐμβολαί *del.* Hercher
1.22.1 φασιν *post* λύκου *transp.* Brunck, *del.* Hercher
1.22.2 χειρὸς παταγῆι **V** χειροπλαταγῆι **F** χειρὸς πλαταγῆι Cobet
1.22.4 ἤλγουν *del.* Reeve ἐλυποῦντο *del.* Cobet
1.23.1 τέλος Villoison τέλη **FV**
1.23.2 δὴ **F** οὖν **V**
1.23.3 κάματον *add.* Reeve
μὴ *add.* Bowie

τῆι νεβρίδι ἐζώννυτο καὶ τὸν γαυλὸν ἀναπλήσασα οἴνου καὶ γάλακτος κοινὸν μετὰ τοῦ Δάφνιδος ποτὸν εἶχε.

24 Τῆς δὲ μεσημβρίας ἐπελθούσης ἐγίνετο ἤδη τῶν ὀφθαλμῶν ἅλωσις αὐτοῖς· ἡ μὲν γὰρ γυμνὸν ὁρῶσα τὸν Δάφνιν εἰς ἄθρουν ἐνέπιπτε τὸ κάλλος καὶ ἐτήκετο μηδὲν αὐτοῦ μέρος μέμψασθαι δυναμένη, ὁ δὲ ἰδὼν ἐν νεβρίδι καὶ στεφάνωι πίτυος ὀρέγουσαν τὸν γαυλὸν μίαν ὤιετο τῶν 2 ἐκ τοῦ ἄντρου Νυμφῶν ὁρᾶν. ὁ μὲν οὖν τὴν πίτυν ἀπὸ τῆς κεφαλῆς ἁρπάζων αὐτὸς ἐστεφανοῦτο, πρότερον φιλήσας τὸν στέφανον· ἡ δὲ τὴν ἐσθῆτα αὐτοῦ λουομένου καὶ γυμνωθέντος ἐνεδύετο, πρότερον καὶ 3 αὐτὴ φιλήσασα. ἤδη ποτὲ καὶ μήλοις ἀλλήλους ἔβαλον καὶ τὰς κεφαλὰς ἀλλήλων ἐκόσμησαν διακρίνοντες τὰς κόμας, καὶ ἡ μὲν εἴκασεν αὐτοῦ τὴν κόμην, ὅτι μέλαινα, μύρτοις, ὁ δὲ μήλωι τὸ πρόσωπον αὐτῆς, ὅτι λευκὸν 4 καὶ ἐνερευθὲς ἦν. ἐδίδασκεν αὐτὴν καὶ συρίττειν, καὶ ἀρξαμένης ἐμπνεῖν ἁρπάζων τὴν σύριγγα τοῖς χείλεσιν αὐτὸς τοὺς καλάμους ἐπέτρεχε· καὶ ἐδόκει μὲν διδάσκειν ἁμαρτάνουσαν, εὐπρεπῶς δὲ διὰ τῆς σύριγγος Χλόην κατεφίλει.

25 Συρίττοντος δὲ αὐτοῦ τὸ μεσημβρινὸν καὶ τῶν ποιμνίων σκιαζομένων ἔλαθεν ἡ Χλόη κατανυστάξασα. φωράσας τοῦτο ὁ Δάφνις καὶ καταθέμενος τὴν σύριγγα πᾶσαν αὐτὴν ἔβλεπεν ἀπλήστως, οἷα μηδὲν αἰδούμενος, καὶ 2 ἅμα [κρύφα] ἠρέμα ὑπεφθέγγετο· "οἷοι καθεύδουσιν ὀφθαλμοί, οἷον δὲ ἀποπνεῖ τὸ στόμα· οὐδὲ τὰ μῆλα τοιοῦτον, οὐδὲ αἱ ὄχναι. ἀλλὰ φιλῆσαι δέδοικα· δάκνει τὸ φίλημα τὴν καρδίαν, καὶ ὥσπερ τὸ νέον μέλι μαίνεσθαι 3 ποιεῖ. ὀκνῶ δὲ μὴ καὶ φιλήσας αὐτὴν ἀφυπνίσω. ὢ λάλων τεττίγων· οὐκ ἐάσουσιν αὐτὴν καθεύδειν μέγα ἠχοῦντες. ἀλλὰ καὶ οἱ τράγοι τοῖς κέρασι παίουσι μαχόμενοι. ὢ λύκων ἀλωπέκων δειλοτέρων, οἳ τούτους οὐχ ἥρπασαν."

26 Ἐν τοιούτοις ὄντος αὐτοῦ λόγοις τέττιξ φεύγων χελιδόνα θηρᾶσαι θέλουσαν κατέπεσεν εἰς τὸν κόλπον τῆς Χλόης, καὶ ἡ χελιδὼν ἑπομένη τὸν μὲν οὐκ ἠδυνήθη λαβεῖν, ταῖς δὲ πτέρυξιν ἐγγὺς διὰ τὴν δίωξιν 2 γενομένη τῶν παρειῶν αὐτῆς ἥψατο. ἡ δὲ οὐκ εἰδυῖα τὸ πραχθὲν

1.24.1 ἐς ἄθρουν Hercher ἐπαθροῦν **F** ἐπανθοῦν **V**
ἐκ τοῦ ἄντρου **F** ἐν τῶι ἄντρωι **V**
1.24.3 ἔβαλον *Parisinus* 2895 ἔβαλλον **FV**
διακρίνοντες **F** διακρίναντες **V**
1.25.1 αὐτοῦ τὸ Courier αὐτοῦ **F** κατὰ τὸ **V**[2] *in lac.*
κρύφα *del.* Boissonade κύψας Giangrande
1.25.2 ὄχναι Wyttenbach λόχμαι **FV**
φιλῆσαι **F** φιλεῖν μὲν **V**
1.25.3 παίουσι **FV** παταγοῦσι Hirschig

μέγα βοήσασα τῶν ὕπνων ἐξέθορεν. ἰδοῦσα δὲ καὶ τὴν χελιδόνα ἔτι πλησίον πετομένην καὶ τὸν Δάφνιν ἐπὶ τῶι δέει γελῶντα τοῦ φόβου μὲν ἐπαύσατο, τοὺς δὲ ὀφθαλμοὺς ἀπέματτεν ἔτι καθεύδειν θέλοντας. 3 καὶ ὁ τέττιξ ἐκ τῶν κόλπων ἐπήχησεν ὅμοιον ἱκέτηι χάριν ὁμολογοῦντι τῆς σωτηρίας. πάλιν οὖν ἡ Χλόη μέγα ἐβόησεν, ὁ δὲ Δάφνις ἐγέλασε καὶ προφάσεως λαβόμενος καθῆκεν αὐτῆς εἰς τὰ στέρνα τὰς χεῖρας καὶ ἐξάγει τὸν βέλτιστον τέττιγα, μηδὲ ἐν τῆι δεξιᾶι σιωπῶντα. ἡ δὲ ἥδετο ἰδοῦσα καὶ ἐφίλησε λαβοῦσα καὶ αὖθις ἐνέβαλε τῶι κόλπωι λαλοῦντα.

27 Ἔτερψεν αὐτούς ποτε φάττα βουκολικὸν ἐκ τῆς ὕλης φθεγξαμένη. καὶ τῆς Χλόης ζητούσης μαθεῖν ὅ τι λέγει, διδάσκει αὐτὴν ὁ Δάφνις μυθολογῶν τὰ θρυλούμενα· 2 "ἦν παρθένος, παρθένε, οὕτω καλὴ καὶ ἔνεμε βοῦς πολλὰς οὕτως ἐν ὕληι. ἦν δὲ ἄρα καὶ ὠιδικὴ καὶ ἐτέρποντο αἱ βόες αὐτῆς τῆι μουσικῆι, καὶ ἔνεμεν οὔτε καλαύροπος πληγῆι οὔτε κέντρου προσβολῆι, ἀλλὰ καθίσασα ὑπὸ πίτυν καὶ στεφανωσαμένη πίτυϊ ἦιδε Πᾶνα καὶ τὴν Πίτυν, καὶ αἱ βόες τῆι φωνῆι παρέμενον. 3 παῖς οὐ μακρὰν νέμων βοῦς, καὶ αὐτὸς καλὸς καὶ ὠιδικὸς ὡς ἡ παρθένος, φιλονεικήσας πρὸς τὴν μελωιδίαν, μείζονα ὡς ἀνήρ, ἡδεῖαν ὡς παῖς φωνὴν ἀντεπεδείξατο, καὶ τῶν βοῶν ὀκτὼ τὰς ἀρίστας ἐς τὴν ἰδίαν ἀγέλην θέλξας ἀπεβουκόλησεν. 4 ἄχθεται ἡ παρθένος τῆι βλάβηι τῆς ἀγέλης, τῆι ἥττηι τῆς ὠιδῆς, καὶ εὔχεται τοῖς θεοῖς ὄρνις γενέσθαι πρὶν οἴκαδε ἀφικέσθαι. πείθονται οἱ θεοὶ καὶ ποιοῦσι τήνδε τὴν ὄρνιν, ὄρειον ὡς ἡ παρθένος, μουσικὴν ὡς ἐκείνη. καὶ ἔτι νῦν ἄιδουσα μηνύει τὴν συμφοράν, ὅτι βοῦς ζητεῖ πεπλανημένας."

28 Τοιάσδε τέρψεις αὐτοῖς τὸ θέρος παρεῖχε. μετοπώρου δὲ ἀκμάζοντος καὶ τοῦ βότρυος <ἤδη περκάζοντος>, Τύριοι λῃσταὶ Καρικὴν ἔχοντες ἡμιολίαν, ὡς ἂν <μὴ> δοκοῖεν βάρβαροι, προσέσχον τοῖς ἀγροῖς, καὶ ἐκβάντες σὺν μαχαίραις καὶ ἡμιθωρακίοις κατέσυρον πάντα τὰ εἰς χεῖρας ἐλθόντα· οἶνον ἀνθοσμίαν, πυρὸν ἄφθονον, μέλι ἐν κηρίοις· ἤλασάν τινας καὶ βοῦς ἐκ τῆς Δόρκωνος ἀγέλης. 2 λαμβάνουσι καὶ τὸν Δάφνιν ἀλύοντα περὶ τὴν θάλασσαν· ἡ γὰρ Χλόη βραδύτερον ὡς κόρη τὰ πρόβατα ἐξῆγε τοῦ Δρύαντος φόβωι τῶν ἀγερώχων ποιμένων. ἰδόντες δὲ μειράκιον μέγα καὶ καλὸν καὶ κρεῖττον τῆς ἐξ ἀγρῶν ἁρπαγῆς, μηκέτι μηδὲν μήτε

1.26.3 λαβοῦσα καὶ αὖθις ἐνέβαλε **V** καὶ λαβοῦσα ἐνέβαλεν αὖθις **F**
1.27.1 μυθολογῶν Huet μυθολογεῖν **FV**
1.27.4 ὄρειον ὡς ἡ παρθένος Courier ὄρειον ὡς παρθένον **V** ὄριον ἡ παρθένος **F**
ἐκείνη Courier ἐκείνην **FV**
1.28.1 ἤδη περκάζοντος *add.* Bernard
Τύριοι **V** Πύριοι **F** Πυρραῖοι Young
μὴ *add.* **V**[2]
1.28.2 μήτε ... μήτε Hercher μηδὲ ... μηδὲ **FV**

εἰς τὰς αἶγας μήτε εἰς τοὺς ἄλλους ἀγροὺς περιεργασάμενοι κατῆγον αὐτὸν ἐπὶ τὴν ναῦν κλάοντα καὶ ἠπορημένον καὶ μέγα Χλόην καλοῦντα.
3 καὶ οἱ μὲν ἄρτι τὸ πεῖσμα ἀπολύσαντες καὶ τὰς κώπας ἐμβαλόντες ἀπέπλεον εἰς τὸ πέλαγος· Χλόη δὲ κατήλαυνε τὸ ποίμνιον, σύριγγα καινὴν τῶι Δάφνιδι δῶρον κομίζουσα. ἰδοῦσα δὲ τὰς αἶγας τεταραγμένας καὶ ἀκούσασα τοῦ Δάφνιδος ἀεὶ μεῖζον αὐτὴν βοῶντος, προβάτων μὲν ἀμελεῖ καὶ τὴν σύριγγα ῥίπτει, δρόμωι δὲ πρὸς τὸν Δόρκωνα παραγίνεται δεησομένη βοηθεῖν.

29 Ὁ δὲ ἔκειτο πληγαῖς νεανικαῖς συγκεκομμένος ὑπὸ τῶν ληιστῶν καὶ ὀλίγον ἐμπνέων, αἵματος πολλοῦ χεομένου. ἰδὼν δὲ τὴν Χλόην καὶ ὀλίγον ἐκ τοῦ πρότερον ἔρωτος ἐμπύρευμα λαβὼν "ἐγὼ μέν," εἶπε, "Χλόη, τεθνήξομαι μετ' ὀλίγον· οἱ γάρ με ἀσεβεῖς λῃσταὶ πρὸ τῶν βοῶν μαχόμενον κατέκοψαν ὡς βοῦν. σὺ δέ μοι καὶ Δάφνιν σῶσον κἀμοὶ
2 τιμώρησον κἀκείνους ἀπόλεσον. ἐπαίδευσα τὰς βοῦς ἤχωι σύριγγος ἀκολουθεῖν καὶ διώκειν τὸ μέλος αὐτῆς, κἂν νέμωνταί ποι μακράν. ἴθι δή, λαβοῦσα τὴν σύριγγα ταύτην ἔμπνευσον αὐτῆι μέλος ἐκεῖνο, ὃ Δάφνιν μὲν ἐγώ ποτε ἐδιδαξάμην, σὲ δὲ Δάφνις· τὸ δὲ ἐντεῦθεν τῆι σύριγγι
3 μελήσει καὶ τῶν βοῶν ταῖς ἐκεῖ. χαρίζομαι δέ σοι καὶ τὴν σύριγγα αὐτήν, ἧι πολλοὺς ἐρίζων καὶ βουκόλους ἐνίκησα καὶ αἰπόλους. σὺ δὲ ἀντὶ τῶνδε καὶ ζῶντα ἔτι φίλησον καὶ ἀποθανόντα κλαῦσον· κἂν ἴδηις ἄλλον νέμοντα τὰς βοῦς, ἐμοῦ μνημόνευσον."

30 Δόρκων μὲν τοσαῦτα εἰπὼν καὶ φίλημα φιλήσας ὕστατον ἀφῆκεν ἅμα τῶι φιλήματι καὶ τῆι φωνῆι τὴν ψυχήν· ἡ δὲ Χλόη λαβοῦσα τὴν σύριγγα καὶ ἐνθεῖσα τοῖς χείλεσιν ἐσύριζε μέγιστον ὡς ἠδύνατο· καὶ αἱ βόες ἀκούουσι καὶ τὸ μέλος γνωρίζουσι καὶ ὁρμῆι μιᾶι μυκησάμεναι
2 πηδῶσιν εἰς τὴν θάλασσαν. βιαίου δὲ πηδήματος εἰς ἕνα τοῖχον τῆς νεὼς γενομένου καὶ ἐκ τῆς ἐμπτώσεως τῶν βοῶν κοίλης τῆς θαλάσσης διαστάσης στρέφεται μὲν ἡ ναῦς καὶ τοῦ κλύδωνος συνιόντος ἀπόλλυται,
3 οἱ δὲ ἐκπίπτουσιν οὐχ ὁμοίαν ἔχοντες ἐλπίδα σωτηρίας. οἱ μὲν γὰρ λῃσταὶ τὰς μαχαίρας παρήρτηντο καὶ τὰ ἡμιθωράκια λεπιδωτὰ ἐνεδέδυντο καὶ κνημῖδας εἰς μέσην κνήμην ὑπεδέδεντο· ὁ δὲ Δάφνις ἀνυπόδετος <ἦν> ὡς ἐν πεδίωι νέμων καὶ ἡμίγυμνος, ὡς ἔτι τῆς ὥρας
4 οὔσης καυματώδους. ἐκείνους μὲν οὖν ἐπ' ὀλίγον νηξαμένους τὰ ὅπλα κατήνεγκεν εἰς βυθόν· ὁ δὲ Δάφνις τὴν μὲν ἐσθῆτα ῥαιδίως ἀπεδύσατο,

1.29.1 ἰδὼν δὲ Schäfer ἰδὼν **F** ἰδὼν δὲ καὶ **V**
1.30.2 στρέφεται **FV** τρέπεται Naber
1.30.3 ἀνυπόδετος **V** ἀνυπόδητος **F**
ἦν *add.* Villoison
καυματώδους Bernard καύματος **FV**

περὶ δὲ τὴν νῆξιν ἔκαμνεν, οἷα πρότερον νηχόμενος ἐν ποταμοῖς μόνοις·
ὕστερον δὲ παρὰ τῆς ἀνάγκης τὸ πρακτέον διδαχθεὶς εἰς μέσας ὥρμησε 5
τὰς βοῦς, καὶ δύο βοῶν κεράτων ταῖς δύο χερσὶ λαβόμενος ἐκομίζετο
μέσος ἀλύπως καὶ ἀπόνως, ὥσπερ ἐλαύνων ἅμαξαν. νήχεται δὲ ἄρα 6
βοῦς ὅσον οὐδὲ ἄνθρωπος· μόνον λείπεται τῶν ἐνύδρων ὀρνίθων καὶ
αὐτῶν ἰχθύων· οὐδ' ἂν ἀπόλοιτο βοῦς νηχόμενος, εἰ μὴ τῶν χηλῶν οἱ
ὄνυχες περιπέσοιεν διάβροχοι γενόμενοι. μαρτυροῦσι τῶι λόγωι μέχρι
νῦν πολλοὶ τόποι τῆς θαλάσσης, βοὸς πόροι λεγόμενοι.

31 Ἐκσώιζεται μὲν δὴ τοῦτον τὸν τρόπον ὁ Δάφνις, δύο κινδύνους παρ'
ἐλπίδα πᾶσαν διαφυγών, ληιστηρίου καὶ ναυαγίου· ἐξελθὼν δὲ καὶ τὴν
Χλόην ἐπὶ τῆς γῆς γελῶσαν ἅμα καὶ δακρύουσαν εὑρὼν ἐμπίπτει τε
αὐτῆς τοῖς κόλποις καὶ ἐπυνθάνετο τί βουλομένη συρίσειεν· ἡ δὲ αὐτῶι 2
διηγεῖται πάντα· τὸν δρόμον τὸν ἐπὶ τὸν Δόρκωνα, τὸ παίδευμα τὸ τῶν
βοῶν, πῶς κελευσθείη συρίσαι, καὶ ὅτι τέθνηκε Δόρκων· μόνον αἰδεσθεῖσα
τὸ φίλημα οὐκ εἶπεν. ἔδοξε δὴ τιμῆσαι τὸν εὐεργέτην, καὶ ἐλθόντες μετὰ
τῶν προσηκόντων Δόρκωνα θάπτουσι τὸν ἄθλιον. γῆν μὲν οὖν πολλὴν 3
ἐπέθεσαν, φυτὰ δὲ ἥμερα πολλὰ ἐφύτευσαν καὶ ἐξήρτησαν αὐτῶι τῶν
ἔργων ἀπαρχάς· ἀλλὰ καὶ γάλα κατέσπεισαν καὶ βότρυς κατέθλιψαν
καὶ σύριγγας πολλὰς κατέκλασαν. ἠκούσθη καὶ τῶν βοῶν ἐλεεινὰ 4
μυκήματα καὶ δρόμοι τινὲς ὤφθησαν ἅμα τοῖς μυκήμασιν ἄτακτοι· καὶ
ὡς ἐν ποιμέσιν εἰκάζετο καὶ αἰπόλοις, ταῦτα θρῆνος ἦν τῶν βοῶν ἐπὶ
βουκόλωι τετελευτηκότι.

32 Μετὰ δὲ τὸν Δόρκωνος τάφον λούει τὸν Δάφνιν ἡ Χλόη πρὸς τὰς
Νύμφας ἀγαγοῦσα, εἰς τὸ ἄντρον εἰσαγαγοῦσα, καὶ αὐτὴ τότε πρῶτον
Δάφνιδος ὁρῶντος ἐλούσατο τὸ σῶμα, λευκὸν καὶ καθαρὸν ὑπὸ κάλλους
καὶ οὐδὲν λουτρῶν ἐς κάλλος δεόμενον· καὶ ἄνθη τε συλλέξαντες, 2
ὅσα ἄνθη τῆς ὥρας ἐκείνης, ἐστεφάνωσαν τὰ ἀγάλματα καὶ τὴν τοῦ
Δόρκωνος σύριγγα τῆς πέτρας ἐξήρτησαν ἀνάθημα. καὶ μετὰ τοῦτο
ἐλθόντες ἐπεσκόπουν τὰς αἶγας καὶ τὰ πρόβατα. τὰ δὲ πάντα κατέκειτο 3
μήτε νεμόμενα μήτε βληχώμενα, ἀλλ', οἶμαι, τὸν Δάφνιν καὶ τὴν Χλόην
ἀφανεῖς ὄντας ποθοῦντα. ἐπεὶ γοῦν ὀφθέντες καὶ ἐβόησαν τὸ σύνηθες καὶ
ἐσύρισαν, τὰ μὲν <πρόβατα> ἀναστάντα ἐνέμετο, αἱ δὲ αἶγες ἐσκίρτων

1.30.5 κεράτων **V** δύο κεράτων **F**
1.30.6 μόνον **FV** μόνων Villoison
περιπέσοιεν **V** περιπέσειε **F** περισαπεῖεν Naber
1.31.1 τοῦτον τὸν τρόπον **V** τὸν τρόπον τοῦτον **F**
1.31.3 βότρυς Hercher βότρυας **FV**
1.32.1 οὐδὲν Cobet οὐδὲ **FV**
1.32.3 ἐπεὶ **F** ἐπειδὴ **V**
πρόβατα *add.* Villoison

4 φριμασσόμεναι, καθάπερ ἡδόμεναι σωτηρίαι συνήθους αἰπόλου. οὐ μὴν ὁ Δάφνις χαίρειν ἔπειθε τὴν ψυχήν, ἰδὼν τὴν Χλόην γυμνὴν καὶ τὸ πρότερον λανθάνον κάλλος ἐκκεκαλυμμένον. ἤλγει τὴν καρδίαν ὡς ἐσθιομένην ὑπὸ φαρμάκων, καὶ αὐτῶι τὸ πνεῦμα ποτὲ μὲν λάβρον ἐξέπνει, καθάπερ τινὸς διώκοντος αὐτόν, ποτὲ δὲ ἐπέλειπε καθάπερ ἐκδαπανηθὲν ἐν ταῖς προτέραις ἐπιδρομαῖς. ἐδόκει τὸ λουτρὸν εἶναι τῆς θαλάσσης φοβερώτερον· ἐνόμιζε τὴν ψυχὴν ἔτι παρὰ τοῖς λησταῖς μένειν, οἷα νέος καὶ ἄγροικος καὶ ἔτι ἀγνοῶν τὸ Ἔρωτος ληστήριον.

ΛΟΓΟΣ ΔΕΥΤΕΡΟΣ

1 Ἤδη δὲ τῆς ὀπώρας ἀκμαζούσης καὶ ἐπείγοντος τοῦ τρυγητοῦ πᾶς ἦν κατὰ τοὺς ἀγροὺς ἐν ἔργωι· ὁ μὲν ληνοὺς ἐπεσκεύαζεν, ὁ δὲ πίθους
2 ἐξεκάθαιρεν, ὁ δὲ ἀρρίχους ἔπλεκεν· ἔμελέ τινι δρεπάνης μικρᾶς ἐς βότρυος τομὴν καὶ ἑτέρωι λίθου θλῖψαι τὰ ἔνοινα τῶν βοτρύων δυναμένου καὶ ἄλλωι λύγου ξηρᾶς πληγαῖς κατεξασμένης, ὡς ἂν ὑπὸ φωτὶ νύκτωρ τὸ
3 γλεῦκος φέροιτο. ἀμελήσαντες οὖν καὶ ὁ Δάφνις καὶ ἡ Χλόη τῶν αἰγῶν καὶ τῶν προβάτων, χειρὸς ὠφέλειαν ἄλλοις μετεδίδοσαν. ὁ μὲν ἐβάσταζεν ἐν ἀρρίχοις βότρυς καὶ ἐπάτει ταῖς ληνοῖς ἐμβαλὼν καὶ εἰς τοὺς πίθους ἔφερε τὸν οἶνον· ἡ δὲ τροφὴν παρεσκεύαζε τοῖς τρυγῶσι καὶ ἐνέχει ποτὸν αὐτοῖς πρεσβύτερον οἶνον καὶ τῶν ἀμπέλων δὲ τὰς ταπεινοτέρας
4 ἀπετρύγα. πᾶσα γὰρ κατὰ τὴν Λέσβον ἡ ἄμπελος ταπεινή, οὐ μετέωρος οὐδὲ ἀναδενδρὰς ἀλλὰ κάτω τὰ κλήματα ἀποτείνουσα καὶ ὥσπερ κιττὸς νεμομένη· καὶ παῖς ἂν ἐφίκοιτο βότρυος ἄρτι τὰς χεῖρας ἐκ σπαργάνων λελυμένος.

2 Οἷον οὖν εἰκὸς ἐν ἑορτῆι Διονύσου καὶ οἴνου γενέσει αἱ μὲν γυναῖκες ἐκ τῶν πλησίον ἀγρῶν εἰς ἐπικουρίαν [οἴνου] κεκλημέναι τῶι Δάφνιδι τοὺς ὀφθαλμοὺς ἐπέβαλλον καὶ ἐπήινουν ὡς ὅμοιον τῶι Διονύσωι τὸ κάλλος· καί τις τῶν θρασυτέρων καὶ ἐφίλησε καὶ τὸν Δάφνιν παρώξυνε, τὴν δὲ
2 Χλόην ἐλύπησεν· οἱ δὲ ἐν ταῖς ληνοῖς ποικίλας φωνὰς ἔρριπτον ἐπὶ τὴν Χλόην καὶ ὥσπερ ἐπί τινα Βάκχην Σάτυροι μανικώτερον ἐπήδων καὶ ηὔχοντο γενέσθαι ποίμνια καὶ ὑπ' ἐκείνης νέμεσθαι· ὥστε αὖ πάλιν ἡ

1.32.4 αὐτῶι Villoison αὐτὸν **FV**
αὐτόν *Tubingensis* αὐτό **FV**
ἐπέλειπε **V** ἐξέλιπε **F**
2.1.3 καὶ ὁ **V** ὁ **F**
ἄλλοις Cobet ἀλλήλοις **FV**
2.1.4 πᾶσα ... λελυμένος *del.* Schmidt
ἡ Kaïris ἦν **FV**
2.2.1 οἴνου *post* ἐπικουρίαν *om. Parisinus* 2903, *del.* Villoison

μὲν ἥδετο, Δάφνις δὲ ἐλυπεῖτο. ηὔχοντο δὲ δὴ ταχέως παύσασθαι τὸν 3
τρυγητὸν καὶ λαβέσθαι τῶν συνήθων χωρίων καὶ ἀντὶ τῆς ἀμούσου
βοῆς ἀκούειν σύριγγος ἢ τῶν ποιμνίων αὐτῶν βληχωμένων. καὶ ἐπεὶ 4
διαγενομένων ὀλίγων ἡμερῶν αἱ μὲν ἄμπελοι τετρύγηντο, πίθοι δὲ
τὸ γλεῦκος εἶχον, ἔδει δὲ οὐκέτ' οὐδὲν πολυχειρίας, κατήλαυνον τὰς
ἀγέλας εἰς τὸ πεδίον καὶ μάλα χαίροντες τὰς Νύμφας προσεκύνουν,
βότρυς αὐταῖς κομίζοντες ἐπὶ κλημάτων ἀπαρχὰς τοῦ τρυγητοῦ. οὐδὲ 5
τὸν πρότερον χρόνον ἀμελῶς ποτε παρῆλθον, ἀλλ' ἀεί τε ἀρχόμενοι
νομῆς προσήδρευον καὶ ἐκ νομῆς ἀνιόντες προσεκύνουν, καὶ πάντως τι
ἐπέφερον, ἢ ἄνθος ἢ ὀπώραν ἢ φυλλάδα χλωρὰν ἢ γάλακτος σπονδήν.
καὶ τούτου μὲν ὕστερον ἀμοιβὰς ἐκομίσαντο παρὰ τῶν θεῶν· τότε 6
δὲ κύνες, φασίν, ἐκ δεσμῶν λυθέντες, ἐσκίρτων, ἐσύριττον, ἦιδον, τοῖς
τράγοις καὶ τοῖς προβάτοις συνεπάλαιον.

3 Τερπομένοις δὲ αὐτοῖς ἐφίσταται πρεσβύτης σισύραν ἐνδεδυμένος,
καρβατίνας ὑποδεδεμένος, πήραν ἐξηρτημένος, καὶ τὴν πήραν παλαιάν.
οὗτος πλησίον καθίσας αὐτῶν ὧδε εἶπε· "Φιλητᾶς, ὦ παῖδες, ὁ πρεσβύτης 2
ἐγώ, ὃς πολλὰ μὲν ταῖσδε ταῖς Νύμφαις ἦισα, πολλὰ δὲ τῶι Πανὶ ἐκείνωι
ἐσύρισα, βοῶν δὲ πολλῆς ἀγέλης ἡγησάμην μόνηι μουσικῆι. ἥκω δὲ
ὑμῖν ὅσα εἶδον μηνύσων, ὅσα ἤκουσα ἀπαγγελῶν. κῆπός ἐστί μοι τῶν 3
ἐμῶν χειρῶν, ὃν ἐξ οὗ νέμειν διὰ γῆρας ἐπαυσάμην, ἐξεπονησάμην, ὅσα
ὧραι φέρουσι, πάντα ἔχων ἐν αὐτῶι καθ' ὥραν ἑκάστην· ἦρος ῥόδα 4
<καὶ> κρίνα καὶ ὑάκινθος καὶ ἴα ἀμφότερα, θέρους μήκωνες καὶ ἀχράδες
καὶ μῆλα πάντα, νῦν ἄμπελοι καὶ συκαῖ καὶ ῥοιαὶ καὶ μύρτα χλωρά. εἰς 5
τοῦτον τὸν κῆπον ὀρνίθων ἀγέλαι συνέρχονται τὸ ἑωθινόν, τῶν μὲν ἐς
τροφήν, τῶν δὲ ἐς ὠιδήν· συνηρεφὴς γὰρ καὶ κατάσκιος καὶ πηγαῖς τρισὶ
κατάρρυτος· ἂν περιέληι τις τὴν αἱμασιάν, ἄλσος ὁρᾶν οἰήσεται.

4 Εἰσελθόντι δέ μοι τήμερον ἀμφὶ μέσην ἡμέραν ὑπὸ ταῖς ῥοιαῖς καὶ ταῖς
μυρρίναις βλέπεται παῖς, μύρτα καὶ ῥοιὰς ἔχων, λευκὸς ὡς γάλα καὶ ξανθὸς
ὡς πῦρ, στιλπνὸς ὡς ἄρτι λελουμένος· γυμνὸς ἦν, μόνος ἦν· ἔπαιζεν ὡς
ἴδιον κῆπον τρυγῶν. ἐγὼ μὲν οὖν ὥρμησα ἐπ' αὐτὸν ὡς συλληψόμενος, 2
δείσας μὴ ὑπ' ἀγερωχίας τὰς μυρρίνας καὶ τὰς ῥοιὰς κατακλάσηι· ὁ δέ
με κούφως καὶ ῥαιδίως ὑπέφευγε, ποτὲ μὲν ταῖς ῥοδωνιαῖς ὑποτρέχων,
ποτὲ δὲ ταῖς μήκωσι ὑποκρυπτόμενος, ὥσπερ πέρδικος νεοττός. καίτοι 3

2.3.1 σισύραν Toup σισύρας **FV**
2.3.3 φέρουσι **FV** φύουσι Naber *coll.* 3.34.2, cf. Xen. *Anab.* 1.4.10
2.3.4 καὶ *post* ῥόδα *add.* Hercher
ὑάκινθος **V** ὑάκινθον **F** ὑάκινθοι Naber
2.4.1 ὡς γάλα Hercher ὥσπερ γάλα **FV**
ὡς πῦρ **V** ὥσπερ πῦρ **F**

πολλάκις μὲν πράγματα ἔσχον ἐρίφους γαλαθηνοὺς διώκων, πολλάκις δὲ ἔκαμον μεταθέων μόσχους ἀρτιγεννήτους· ἀλλὰ τοῦτο ποικίλον τι χρῆμα ἦν καὶ ἀθήρατον. καμὼν οὖν ὡς γέρων καὶ ἐπερεισάμενος τῆι βακτηρίαι καὶ ἅμα φυλάττων μὴ φύγηι, ἐπυνθανόμην τίνος ἐστὶ τῶν γειτόνων, καὶ
4 τί βουλόμενος ἀλλότριον κῆπον τρυγᾶι. ὁ δὲ ἀπεκρίνατο μὲν οὐδέν, στὰς δὲ πλησίον ἐγέλα πάνυ ἁπαλὸν καὶ ἔβαλλέ με τοῖς μύρτοις καὶ οὐκ οἶδ' ὅπως ἔθελγε μηκέτι θυμοῦσθαι. ἐδεόμην οὖν εἰς χεῖρας ἐλθεῖν μηδὲν φοβούμενον ἔτι, καὶ ὤμνυον κατὰ τῶν μύρτων ἀφήσειν, ἐπιδοὺς μήλων καὶ ῥοιῶν, παρέξειν τε ἀεὶ τρυγᾶν τὰ φυτὰ καὶ δρέπειν τὰ ἄνθη, τυχὼν παρ' αὐτοῦ φιλήματος ἑνός.

5 Ἐνταῦθα πάνυ καπυρὸν γελάσας ἀφίησι φωνήν, οἵαν οὔτε χελιδὼν οὔτε ἀηδὼν οὔτε κύκνος ὅμοιος ἐμοὶ γέρων γενόμενος. 'ἐμοὶ μέν, ὦ Φιλητᾶ, φιλῆσαί σε φθόνος οὐδείς· βούλομαι γὰρ φιλεῖσθαι μᾶλλον ἢ σὺ γενέσθαι
2 νέος. ὅρα δὲ εἴ σοι καθ' ἡλικίαν τὸ δῶρον. οὐδὲν γάρ σε ὠφελήσει τὸ γῆρας πρὸς τὸ μὴ διώκειν ἐμὲ μετὰ τὸ ἓν φίλημα. δυσθήρατός εἰμι καὶ ἱέρακι καὶ ἀετῶι καὶ εἴ τις ἄλλος τούτων ὠκύτερος ὄρνις. οὔ τοι παῖς ἐγὼ καὶ εἰ δοκῶ παῖς, ἀλλὰ καὶ τοῦ Κρόνου πρεσβύτερος καὶ αὐτοῦ τοῦ
3 παντὸς χρόνου. καί σε οἶδα νέμοντα πρωθήβην ἐν ἐκείνωι τῶι ὄρει τὸ πλατὺ βουκόλιον καὶ παρήμην σοι συρίττοντι πρὸς ταῖς φηγοῖς ἐκείναις, ἡνίκα ἤρας Ἀμαρυλλίδος, ἀλλά με οὐχ ἑώρας καίτοι πλησίον μάλα τῆι κόρηι παρεστῶτα. σοὶ μὲν οὖν ἐκείνην ἔδωκα, καὶ ἤδη σοι παῖδες ἀγαθοὶ
4 βουκόλοι καὶ γεωργοί· νῦν δὲ Δάφνιν ποιμαίνω καὶ Χλόην, καὶ ἡνίκα ἂν αὐτοὺς εἰς ἓν συναγάγω τὸ ἑωθινόν, εἰς τὸν σὸν ἔρχομαι κῆπον καὶ τέρπομαι τοῖς ἄνθεσι καὶ τοῖς φυτοῖς κἀν ταῖς πηγαῖς ταύταις λούομαι. διὰ τοῦτο καλὰ καὶ τὰ ἄνθη καὶ τὰ φυτά, τοῖς ἐμοῖς λουτροῖς ἀρδόμενα.
5 ὅρα δὲ μή τί σοι τῶν φυτῶν κατακέκλασται, μή τις ὀπώρα τετρύγηται, μή τις ἄνθους ῥίζα πεπάτηται, μή τις πηγὴ τετάρακται· καὶ χαῖρε μόνος ἀνθρώπων ἐν γήραι θεασάμενος τοῦτο τὸ παιδίον.'

6 Ταῦτα εἰπὼν ἀνήλατο καθάπερ ἀηδόνος νεοττὸς ἐπὶ τὰς μυρρίνας, καὶ κλάδον ἀμείβων ἐκ κλάδου διὰ τῶν φύλλων ἀνεῖρπεν εἰς ἄκρον. εἶδον αὐτοῦ καὶ πτέρυγας ἐκ τῶν ὤμων καὶ τοξάρια μεταξὺ τῶν πτερύγων,
2 καὶ οὐκέτι εἶδον οὔτε ταῦτα οὔτε αὐτόν. εἰ δὲ μὴ μάτην ταύτας τὰς

2.5.1 χελιδὼν ... ἀηδὼν **V** ἀηδὼν ... χελιδὼν **F**
ὅμοιος **FV** ὁμοίως Brunck
φθόνος Dalmeyda πόνος **FV**
2.5.2 εἰμι **F** ἐγὼ **V**
2.5.3 οἶδα **FV** εἶδον Reeve
ὄρει **F** ἕλει **V**
2.6.1 ἀνήλατο **F** *sscr.* ἀνήλλατο **V** ἀνήλετο **F**
πτερύγων Hercher πτερύγων καὶ τῶν ὤμων **FV**
οὐκέτι εἶδον **F** οὐκέτι **V**

πολιὰς ἔφυσα μηδὲ γηράσας ματαιοτέρας τὰς φρένας ἐκτησάμην, Ἔρωτι, ὦ παῖδες, κατέσπεισθε, καὶ Ἔρωτι ὑμῶν μέλει."

Πάνυ ἐτέρφθησαν ὥσπερ μῦθον οὐ λόγον ἀκούοντες καὶ ἐπυνθάνοντο τί ἐστί ποτε ὁ Ἔρως, πότερα παῖς ἢ ὄρνις, καὶ τί δύναται. πάλιν οὖν ὁ Φιλητᾶς ἔφη· "θεός ἐστιν, ὦ παῖδες, ὁ Ἔρως, νέος καὶ καλὸς καὶ πετόμενος· διὰ τοῦτο καὶ νεότητι χαίρει καὶ κάλλος διώκει καὶ τὰς ψυχὰς ἀναπτεροῖ. δύναται δὲ τοσοῦτον ὅσον οὐδὲ ὁ Ζεύς. κρατεῖ μὲν στοιχείων, κρατεῖ δὲ ἄστρων, κρατεῖ δὲ τῶν ὁμοίων θεῶν· οὐδὲ ὑμεῖς τοσοῦτον τῶν αἰγῶν καὶ τῶν προβάτων. τὰ ἄνθη πάντα Ἔρωτος ἔργα, τὰ φυτὰ πάντα τούτου ποιήματα· διὰ τοῦτον καὶ ποταμοὶ ῥέουσι καὶ ἄνεμοι πνέουσιν. ἔγνων δὲ ἐγὼ καὶ ταῦρον ἐρασθέντα, καὶ ὡς οἴστρωι πληγεὶς ἐμυκᾶτο· καὶ τράγον φιλήσαντα αἶγα, καὶ ἠκολούθει πανταχοῦ. αὐτὸς μὲν γὰρ ἤμην νέος καὶ ἠράσθην Ἀμαρυλλίδος· καὶ οὔτε τροφῆς ἐμεμνήμην οὔτε ποτὸν προσεφερόμην οὔτε ὕπνον ᾑρούμην. ἤλγουν τὴν ψυχήν, τὴν καρδίαν ἐπαλλόμην, τὸ σῶμα ἐψυχόμην· ἐβόων ὡς παιόμενος, ἐσιώπων ὡς νεκρούμενος, εἰς ποταμοὺς ἐνέβαινον ὡς καόμενος. ἐκάλουν τὸν Πᾶνα βοηθόν, ὡς καὶ αὐτὸν τῆς Πίτυος ἐρασθέντα· ἐπῄνουν τὴν Ἠχὼ τὸ Ἀμαρυλλίδος ὄνομα μετ' ἐμὲ καλοῦσαν· κατέκλων τὰς σύριγγας, ὅτι μοι τὰς μὲν βοῦς ἔθελγον, Ἀμαρυλλίδα δὲ οὐκ ἦγον. Ἔρωτος γὰρ οὐδὲν φάρμακον, οὐ πινόμενον, οὐκ ἐσθιόμενον, οὐκ ἐν ᾠδαῖς λαλούμενον, ὅτι μὴ φίλημα καὶ περιβολὴ καὶ συγκατακλιθῆναι γυμνοῖς σώμασι." [7] [2] [3] [4] [5] [6] [7]

Φιλητᾶς μὲν τοσαῦτα παιδεύσας αὐτοὺς ἀπαλλάττεται, τυρούς τινας παρ' αὐτῶν καὶ ἔριφον ἤδη κεράστην λαβών· οἱ δὲ μόνοι καταλειφθέντες, καὶ τότε πρῶτον ἀκούσαντες τὸ Ἔρωτος ὄνομα τάς τε ψυχὰς συνεστάλησαν ὑπὸ λύπης, καὶ ἐπανελθόντες νύκτωρ εἰς τὰς ἐπαύλεις παρέβαλλον οἷς ἤκουσαν τὰ αὑτῶν. "ἀλγοῦσιν οἱ ἐρῶντες· καὶ ἡμεῖς. <τροφῆς> ἀμελοῦσιν· ἠμελήκαμεν ὁμοίως. καθεύδειν οὐ δύνανται· τοῦτο μὲν νῦν πάσχομεν καὶ ἡμεῖς. κάεσθαι δοκοῦσι· καὶ παρ' ἡμῖν τὸ πῦρ. ἐπιθυμοῦσιν ἀλλήλους ὁρᾶν· διὰ τοῦτο θᾶττον εὐχόμεθα γενέσθαι τὴν ἡμέραν. σχεδὸν τοῦτό ἐστιν ὁ ἔρως, καὶ ἐρῶμεν ἀλλήλων οὐκ εἰδότες. ἢ τοῦτο μέν ἐστιν ὁ ἔρως, ἐγὼ δὲ ἐρῶ μόνος; τί οὖν τὰ αὐτὰ ἀλγοῦμεν; τί [8] [2] [3]

2.7.3 φυτὰ πάντα Hercher φυτὰ ταῦτα **FVO**
2.8.1 λαβὼν **V** λαβὼν ἐξ αὐτῶν **F**
λύπης Moll λύττης **FV**
2.8.2 τροφῆς *add.* Courier
ante ἠμελήκαμεν *add.* ἵν' ἠμελήκαμεν **V** ἵν' **F** *del.* Courier
ὁμοίως *om.* **F**
μὲν νῦν Seiler νῦν Hercher μὲν καὶ νῦν **FV**
καὶ ἡμεῖς *om.* **F**
2.8.3 ἢ Jackson εἰ **FV**
ἐρῶ μόνος Jackson ἐρώμενος **F** ὁ ἐρώμενος **V**
τὰ αὐτὰ Jackson ταῦτα **FV**

4 δὲ ἀλλήλους ζητοῦμεν; ἀληθῆ πάντα εἶπεν ὁ Φιλητᾶς. τὸ ἐκ τοῦ κήπου παιδίον ὤφθη καὶ τοῖς πατράσιν ἡμῶν ὄναρ ἐκεῖνο καὶ νέμειν ἡμᾶς τὰς ἀγέλας ἐκέλευσε. πῶς ἄν τις αὐτὸ λάβοι; σμικρόν ἐστι καὶ φεύξεται. καὶ
5 πῶς ἄν τις αὐτὸ φύγοι; πτερὰ ἔχει καὶ καταλήψεται. ἐπὶ τὰς Νύμφας δεῖ βοηθοὺς καταφεύγειν. ἀλλ' οὐδὲ Φιλητᾶν ὁ Πὰν ὠφέλησεν Ἀμαρυλλίδος ἐρῶντα. ὅσα εἶπεν ἄρα φάρμακα, ταῦτα ζητητέα· φίλημα καὶ περιβολὴν καὶ κεῖσθαι γυμνοὺς χαμαί. κρύος μέν, ἀλλὰ καρτερήσομεν δεύτεροι μετὰ Φιλητᾶν."

9 Τοῦτο αὐτοῖς γίνεται νυκτερινὸν παιδευτήριον. καὶ ἀγαγόντες τῆς ἐπιούσης ἡμέρας τὰς ἀγέλας εἰς νομήν, ἐφίλησαν μὲν ἀλλήλους ἰδόντες, ὃ μήπω πρότερον ἐποίησαν, καὶ περιέβαλον τὰς χεῖρας ἐπαλλάξαντες· τὸ δὲ τρίτον ὤκνουν φάρμακον ἀποδυθέντες κατακλιθῆναι· θρασύτερον
2 γὰρ οὐ μόνον παρθένων ἀλλὰ καὶ νέων αἰπόλων. πάλιν οὖν νὺξ ἐπῆλθεν ἀγρυπνίαν ἔχουσα καὶ ἔννοιαν τῶν γεγενημένων καὶ κατάμεμψιν τῶν παραλελειμμένων· "ἐφιλήσαμεν, καὶ οὐδὲν ὄφελος. περιεβάλομεν, καὶ οὐδὲν πλέον. σχεδὸν τὸ συγκατακλιθῆναι μόνον φάρμακον ἔρωτος· πειρατέον καὶ τούτου. πάντως ἐν αὐτῶι τι κρεῖττον ἔσται φιλήματος."

10 Ἐπὶ τούτοις τοῖς λογισμοῖς οἷον εἰκὸς καὶ ὀνείρατα ἑώρων ἐρωτικά, τὰ φιλήματα, τὰς περιβολάς· καὶ ὅσα δὲ μεθ' ἡμέραν οὐκ ἔπραξαν, ταῦτα ὄναρ
2 ἔπραξαν· γυμνοὶ μετ' ἀλλήλων ἔκειντο. ἐνθεώτεροι δὴ κατὰ τὴν ἐπιοῦσαν ἡμέραν ἀνέστησαν καὶ ῥοίζωι τὰς ἀγέλας κατήλαυνον ἐπειγόμενοι πρὸς
3 τὰ φιλήματα· καὶ ἰδόντες ἀλλήλους ἅμα μειδιάματι προσέδραμον. τὰ μὲν οὖν φιλήματα ἐγένετο καὶ ἡ περιβολὴ τῶν χειρῶν ἠκολούθησε, τὸ δὲ τρίτον φάρμακον ἐβράδυνε, μήτε τοῦ Δάφνιδος τολμῶντος εἰπεῖν, μήτε τῆς Χλόης βουλομένης κατάρχεσθαι, ἔστε τύχηι καὶ τοῦτο ἔπραξαν.

11 Καθεζόμενοι ὑπὸ στελέχει δρυὸς πλησίον ἀλλήλων καὶ γευσάμενοι τῆς ἐν φιλήματι τέρψεως ἀπλήστως ἐνεφοροῦντο τῆς ἡδονῆς· ἦσαν δὲ
2 καὶ χειρῶν περιβολαὶ θλῖψιν τοῖς στόμασι παρέχουσαι. κατὰ τὴν τῶν

2.8.5 οὐδὲ Φιλητᾶν **FV** Φιλητᾶν οὐδὲ Wakefield
καρτερήσομεν D. Heinsius μαρτυρήσομεν **FV**
2.9.1 τῆς ἐπιούσης ἡμέρας **V** τῆι ἐπιούσηι ἡμέραι **F**
περιέβαλον Schäfer περιέβαλλον **V** περιέλαβον **F**
2.9.2 νὺξ ἐπῆλθεν West νὺξ **V²** ἐξ **F** *om.* **V¹**
συγκατακλιθῆναι Seiler οὖν κατακλιθῆναι **FV**
πάντως ἐν αὐτῶι τι κρεῖττον ἔσται **V** ἐν αὐτῶι πάντως τι κρεῖττόν ἐστι **F**
2.10.2 δὴ **V²** δὲ **V¹F**
2.11.1 καθεζόμενοι **F** καθέζονται **V**
ὑπὸ *Parisinus* 2895 *om.* **FV**
τέρψεως **V** γεύσεως **F**
στόμασι **FV** σώμασι Wyttenbach

χειρῶν προσβολὴν βιαιότερον δὴ τοῦ Δάφνιδος ἐπισπασαμένου κλίνεταί πως ἐπὶ πλευρὰν ἡ Χλόη, κἀκεῖνος δὲ συγκατακλίνεται τῶι φιλήματι ἀκολουθῶν. καὶ γνωρίσαντες τῶν ὀνείρων τὴν εἰκόνα κατέκειντο πολὺν χρόνον ὥσπερ συνδεδεμένοι. εἰδότες δὲ τῶν ἐντεῦθεν οὐδὲν καὶ 3 νομίσαντες τοῦτο εἶναι πέρας ἐρωτικῆς ἀπολαύσεως, μάτην τὸ πλεῖστον τῆς ἡμέρας δαπανήσαντες διελύθησαν καὶ τὰς ἀγέλας ἀπήλαυνον, τὴν νύκτα μισοῦντες. ἴσως δὲ κἂν τῶν ἀληθῶν τι ἔπραξαν, εἰ μὴ θόρυβος τοιόσδε πᾶσαν τὴν ἀγροικίαν ἐκείνην κατέλαβε.

Νέοι Μηθυμναῖοι πλούσιοι διαθέσθαι τὸν τρυγητὸν ἐν ξενικῆι τέρψει **12** θελήσαντες, ναῦν μικρὰν καθελκύσαντες καὶ οἰκέτας προσκώπους καθίσαντες, τοὺς Μιτυληναίων ἀγροὺς παρέπλεον ὅσοι θαλάσσης πλησίον. εὐλίμενός τε γὰρ ἡ παραλία καὶ οἰκήσεσιν ἠσκημένη πολυτελῶς, 2 καὶ λουτρὰ συνεχῆ παράδεισοί τε καὶ ἄλση, τὰ μὲν φύσεως ἔργα, τὰ δ' ἀνθρώπων τέχνη, πάντα ἐνηβῆσαι καλά. παραπλέοντες δὲ καὶ 3 ἐνορμιζόμενοι κακὸν μὲν ἐποίουν οὐδέν, τέρψεις δὲ ποικίλας ἐτέρποντο, ποτὲ μὲν ἀγκίστροις καλάμων ἀπηρτημένοις ἐκ λίνου λεπτοῦ πετραίους ἰχθῦς ἁλιεύοντες ἐκ πέτρας ἁλιτενοῦς, ποτὲ δὲ κυσὶ καὶ δικτύοις λαγὼς φεύγοντας τὸν ἐν ταῖς ἀμπέλοις θόρυβον λαμβάνοντες· ἤδη δὲ καὶ ὀρνίθων 4 ἄγρας ἐμέλησεν αὐτοῖς, καὶ ἔλαβον βρόχοις χῆνας ἀγρίους καὶ νήττας καὶ ὠτίδας, ὥστε ἡ τέρψις αὐτοῖς καὶ τραπέζης ὠφέλειαν παρεῖχεν. εἰ δέ τινος προσέδει, παρὰ τῶν ἐν τοῖς ἀγροῖς ἐλάμβανον, περιττοτέρους τῆς ἀξίας ὀβολοὺς καταβάλλοντες. ἔδει δὲ μόνον ἄρτου καὶ οἴνου καὶ στέγης· 5 οὐ γὰρ ἀσφαλὲς ἐδόκει μετοπωρινῆς ὥρας ἐνεστώσης ἐνθαλαττεύειν, ὥστε καὶ τὴν ναῦν ἀνεῖλκον ἐπὶ τὴν γῆν νύκτα χειμέριον δεδοικότες.

Τῶν δή τις ἀγροίκων ἐς ἀνολκὴν λίθου θλίψοντος τὰ πατηθέντα **13** βοτρύδια χρήιζων σχοίνου, τῆς πρότερον ῥαγείσης, κρύφα ἐπὶ τὴν θάλασσαν ἐλθών, ἀφρουρήτωι τῆι νηῒ προσελθών, τὸ πεῖσμα ἐκλύσας, οἴκαδε κομίσας ἐς ὅτι ἔχρηιζεν ἐχρήσατο. ἕωθεν οὖν οἱ Μηθυμναῖοι 2 νεανίσκοι ζήτησιν ἐποιοῦντο τοῦ πείσματος καὶ (ὡμολόγει γὰρ οὐδεὶς τὴν κλοπὴν) ὀλίγα μεμψάμενοι τοὺς ξενοδόχους ἀπέπλεον· καὶ σταδίους

2.11.2 χειρῶν **FV** χειλῶν Jackson, *qui post* προσβολὴν *interpungit*
δή **V** δὲ **F**
2.11.3 δὲ καὶ τῶν ἀληθῶν τι **V** (κἂν Schäfer) ἄν τι καὶ τῶν ἀληθῶν **F**
2.12.1 Μιτυληναίων **FV** Μυτιλ – *habent etc inscriptiones et nummi fere omnes*
παρέπλεον Hercher περιέπλεον **FV**
2.12.2 παραλία **V** παραθαλασσία **F**
ἐνηβῆσαι **V**[2] ἐνηκῆσαι **V**[1] ἐνβῆσαι (?) **F**
2.12.5 ἄρτου **V** ἄρτων **F**
2.13.1 θλίψοντος Bowie θλίβοντος **FV** θλίβειν Naber (cf. 1.19.2 τεμεῖν)
2.13.2 ἀπέπλεον Castiglioni παρέπλεον **FV**

τριάκοντα παρελάσαντες προσορμίζονται τοῖς ἀγροῖς ἐν οἷς ὤικουν ἡ Χλόη καὶ ὁ Δάφνις· ἐδόκει γὰρ αὐτοῖς καλὸν εἶναι τὸ πεδίον ἐς θήραν
3 λαγῶν. σχοῖνον μὲν οὖν οὐκ εἶχον ὥστε ἐκδήσασθαι πεῖσμα· λύγον δὲ χλωρὰν μακρὰν στρέψαντες ὡς σχοῖνον, ταύτηι τὴν ναῦν ἐκ τῆς πρύμνης ἄκρας εἰς τὴν γῆν ἔδησαν· ἔπειτα τοὺς κύνας ἀφέντες ῥινηλατεῖν ἐν ταῖς
4 εὐκαίροις φαινομέναις τῶν ὁδῶν ἐλινοστάτουν. οἱ μὲν δὴ κύνες ἅμα ὑλακῆι διαθέοντες ἐφόβησαν τὰς αἶγας, αἱ δὲ τὰ ὀρεινὰ καταλιποῦσαι μᾶλλόν τι πρὸς τὴν θάλασσαν ὥρμησαν· ἔχουσαι δὲ οὐδὲν ἐν ψάμμωι τρώξιμον, ἐλθοῦσαι πρὸς τὴν ναῦν αἱ θρασύτεραι αὐτῶν τὴν λύγον τὴν χλωρὰν ἧι δέδετο ἡ ναῦς ἀπέφαγον.

14 Ἦν δέ τι καὶ κλυδώνιον ἐν τῆι θαλάσσηι, κινηθέντος ἀπὸ τῶν ὀρῶν πνεύματος. ταχὺ δὴ μάλα λυθεῖσαν αὐτὴν ὑπήνεγκεν ἡ παλίρροια
2 τοῦ κύματος καὶ ἐς τὸ πέλαγος μετέωρον ἔφερεν. αἰσθήσεως δὴ τοῖς Μηθυμναίοις γενομένης οἱ μὲν ἐπὶ τὴν θάλασσαν ἔθεον, οἱ δὲ τοὺς κύνας συνέλεγον· ἐβόων δὲ πάντες, ὡς πάντας τοὺς ἐκ τῶν πλησίον ἀγρῶν ἀκούσαντας συνελθεῖν. ἀλλ' ἦν οὐδὲν ὄφελος· τοῦ γὰρ πνεύματος
3 ἀκμάζοντος ἀσχέτωι τάχει κατὰ ῥοῦν ἡ ναῦς ἐφέρετο. οἵδ' οὖν οὐκ ὀλίγων κτημάτων στερόμενοι ἐζήτουν τὸν νέμοντα τὰς αἶγας, καὶ εὑρόντες τὸν Δάφνιν ἔπαιον, ἀπέδυον· εἷς δέ τις καὶ κυνόδεσμον ἀράμενος περιῆγε τὰς
4 χεῖρας ὡς δήσων. ὁ δὲ ἐβόα τε παιόμενος καὶ ἱκέτευε τοὺς ἀγροίκους καὶ πρώτους γε τὸν Λάμωνα καὶ τὸν Δρύαντα βοηθοὺς ἐπεκαλεῖτο. οἱ δὲ ἀντείχοντο σκληροὶ γέροντες καὶ χεῖρας ἐκ γεωργικῶν ἔργων ἰσχυρὰς ἔχοντες, καὶ ἠξίουν δικαιολογήσασθαι περὶ τῶν γεγενημένων.

15 Ταὐτὰ δὲ καὶ τῶν ἄλλων ἀξιούντων δικαστὴν καθίζουσι Φιλητᾶν τὸν βουκόλον· πρεσβύτατός τε γὰρ ἦν τῶν παρόντων καὶ κλέος εἶχεν ἐν τοῖς κωμήταις δικαιοσύνης περιττῆς. πρῶτοι δὲ κατηγόρουν οἱ Μηθυμναῖοι
2 σαφῆ καὶ σύντομα, βουκόλον ἔχοντες δικαστήν. "ἤλθομεν εἰς τούτους τοὺς ἀγροὺς θηρᾶσαι θέλοντες. τὴν μὲν οὖν ναῦν λύγωι χλωρᾶι δήσαντες ἐπὶ τῆς ἀκτῆς κατελίπομεν, αὐτοὶ δὲ διὰ τῶν κυνῶν ζήτησιν ἐποιούμεθα θηρίων. ἐν τούτωι πρὸς τὴν θάλασσαν αἱ αἶγες τούτου κατελθοῦσαι
3 τήν τε λύγον κατεσθίουσι καὶ τὴν ναῦν ἀπολύουσιν. εἶδες αὐτὴν ἐν τῆι θαλάσσηι φερομένην, πόσων οἴει μεστὴν ἀγαθῶν; οἵα μὲν ἐσθὴς ἀπόλωλεν, οἷος δὲ κόσμος κυνῶν, ὅσον δὲ ἀργύριον. τοὺς ἀγροὺς ἂν τις

ἡ Χλόη καὶ ὁ Δάφνις **V** ὁ Δάφνις καὶ ἡ Χλόη **F**
2.13.3 ὡς **V** εἰς **F**
2.14.3 οἵδ' Bowie οἱ δ' **FV**
2.14.4 γε τὸν Dalmeyda τε τὸν **FV** τόν τε Schäfer δὲ τὸν *haesitanter* Reeve
2.15.1 ταὐτὰ Cobet ταῦτα **VF**
2.15.3 ἐν **V** ἐπὶ **F**

τούτους ἐκεῖνα ἔχων ὠνήσατο. ἀνθ' ὧν ἀξιοῦμεν ἄγειν τοῦτον, πονηρὸν ὄντα αἰπόλον, ὃς ἐπὶ τῆς θαλάσσης νέμει τὰς αἶγας ὡς ναύτης."

16 Τοιαῦτα οἱ Μηθυμναῖοι κατηγόρησαν· ὁ δὲ Δάφνις διέκειτο μὲν κακῶς ὑπὸ τῶν πληγῶν, Χλόην δὲ ὁρῶν παροῦσαν πάντων κατεφρόνει καὶ ὧδε εἶπεν· "ἐγὼ νέμω τὰς αἶγας καλῶς. οὐδέποτε ᾐτιάσατο κωμήτης οὐδὲ εἷς ὡς ἢ κῆπόν τινος αἴξ ἐμὴ κατεβοσκήσατο ἢ ἄμπελον βλαστάνουσαν κατέκλασεν. 2 οὗτοι δέ εἰσι κυνηγέται πονηροὶ καὶ κύνας ἔχουσι κακῶς πεπαιδευμένους, οἵτινες τρέχοντες πολλὰ καὶ ὑλακτοῦντες σκληρὰ κατεδίωξαν αὐτὰς ἐκ τῶν ὀρῶν καὶ τῶν πεδίων ἐπὶ τὴν θάλασσαν, ὥσπερ λύκοι. 3 ἀλλ' ἀπέφαγον τὴν λύγον· οὐ γὰρ εἶχον ἐν ψάμμωι πόαν ἢ κόμαρον ἢ θύμον. ἀλλ' ἀπώλετο ἡ ναῦς ὑπὸ τοῦ πνεύματος καὶ τῆς θαλάσσης· ταῦτα χειμῶνος, οὐκ αἰγῶν ἐστιν ἔργα. ἀλλ' ἐσθὴς ἐνέκειτο καὶ ἄργυρος· καὶ τίς πιστεύσει νοῦν ἔχων ὅτι τοσαῦτα φέρουσα ναῦς πεῖσμα εἶχε λύγον;"

17 Τούτοις ἐπεδάκρυσεν ὁ Δάφνις καὶ εἰς οἶκτον ὑπηγάγετο τοὺς ἀγροίκους πολύν, ὥστε ὁ Φιλητᾶς, ὁ δικαστής, ὤμνυε Πᾶνα καὶ Νύμφας μηδὲν ἀδικεῖν Δάφνιν, ἀλλὰ μηδὲ τὰς αἶγας, τὴν δὲ θάλασσαν καὶ τὸν ἄνεμον, ὧν ἄλλους εἶναι δικαστάς. 2 οὐκ ἔπειθε ταῦτα Φιλητᾶς <τοῖς> Μηθυμναίοις λέγων, ἀλλ' ὑπ' ὀργῆς ὁρμήσαντες ἦγον τὸν Δάφνιν πάλιν καὶ συνδεῖν ἤθελον. 3 ἐνταῦθα οἱ κωμῆται ταραχθέντες ἐπιπηδῶσιν αὐτοῖς ὡσεὶ ψᾶρες ἢ κολοιοί· καὶ ταχὺ μὲν ἀφαιροῦνται τὸν Δάφνιν ἤδη καὶ αὐτὸν μαχόμενον, ταχὺ δὲ ξύλοις παίοντες ἐκείνους εἰς φυγὴν ἔτρεψαν· ἀπέστησαν δὲ οὐ πρότερον ἔστε τῶν ὅρων αὐτοὺς ἐξήλασαν ἐς ἄλλους ἀγρούς.

18 Διωκόντων δὴ τοὺς Μηθυμναίους ἐκείνων ἡ Χλόη κατὰ πολλὴν ἡσυχίαν ἄγει πρὸς τὰς Νύμφας τὸν Δάφνιν καὶ ἀπονίπτει τε τὸ πρόσωπον ᾑμαγμένον ἐκ τῶν ῥινῶν ῥαγεισῶν ὑπὸ πληγῆς τινος, καὶ τῆς πήρας προκομίσασα ζυμίτου μέρος καὶ τυροῦ τμῆμά τι δίδωσι φαγεῖν· τὸ δε μάλιστα ἀνακτησόμενον αὐτόν, φίλημα ἐφίλησε μελιτῶδες ἁπαλοῖς τοῖς χείλεσι.

τούτους **F** τούτων **V**
ὠνήσατο **V** ὠνήσαιτο **F**
τοῦτον **V** τοῦτον τὸν **F**
2.16.1 τοιαῦτα **V** τοσαῦτα **F**
τινος *om.* **V**
2.17.1 ὑπηγάγετο **V** προσηγάγετο **F**
2.17.2 τοῖς *add.* Reeve ταῦτα λέγων οὐκ ἔπειθε Φιλητᾶς τοὺς Μηθυμναίους Cobet
2.18 τοὺς Μηθυμναίους ἐκείνων **V** τούτων τοὺς Μηθυμναίους **F**
ζυμίτου Scaliger ζυμητοῦ **V** ζυμή τοῦ **F**
τὸ δὲ μάλιστα ἀνακτησόμενον Seiler τό τε μάλιστα ἀνακτησόμενον Courier
τότε μάλιστα ἀνακτησομένη **FV**

19 Τότε μὲν δὴ παρὰ τοσοῦτον Δάφνις ἦλθε κακοῦ. τὸ δὲ πρᾶγμα οὐ ταύτηι πέπαυτο, ἀλλ' ἐλθόντες οἱ Μηθυμναῖοι μόλις εἰς τὴν ἑαυτῶν, ὁδοιπόροι μὲν ἀντὶ ναυτῶν, τραυματίαι δὲ ἀντὶ τρυφώντων, ἐκκλησίαν τε συνήγαγον τῶν πολιτῶν καὶ ἱκετηρίας θέντες ἱκέτευον τιμωρίας 2 ἀξιωθῆναι, τῶν μὲν ἀληθῶν λέγοντες οὐδὲ ἕν, μὴ καὶ προσκαταγέλαστοι γένοιντο τοιαῦτα καὶ τοσαῦτα παθόντες ὑπὸ ποιμένων, κατηγοροῦντες δὲ Μιτυληναίων ὡς τὴν ναῦν ἀφελομένων καὶ τὰ χρήματα διαρπασάντων 3 πολέμου νόμωι. οἱ δὲ πιστεύοντες διὰ τὰ τραύματα καὶ νεανίσκοις τῶν πρώτων παρ' αὐτοῖς οἰκιῶν τιμωρῆσαι δίκαιον νομίζοντες Μιτυληναίοις μὲν πόλεμον ἀκήρυκτον ἐψηφίσαντο, τὸν δὲ στρατηγὸν ἐκέλευσαν δέκα ναῦς καθελκύσαντα κακουργεῖν αὐτῶν τὴν παραλίαν· πλησίον γὰρ χειμῶνος ὄντος οὐκ ἦν ἀσφαλὲς μείζονα στόλον πιστεύειν τῆι θαλάσσηι.

20 Ὁ δὲ εὐθὺς τῆς ἐπιούσης ἀναγόμενος αὐτερέταις στρατιώταις ἐπέπλει τοῖς παραθαλασσίοις τῶν Μιτυληναίων ἀγροῖς, καὶ πολλὰ μὲν ἥρπαζε ποίμνια, πολὺν δὲ σῖτον καὶ οἶνον, ἄρτι πεπαυμένου τοῦ τρυγητοῦ, καὶ 2 ἀνθρώπους δὲ οὐκ ὀλίγους ὅσοι τούτων ἐργάται. ἐπέπλευσε καὶ τοῖς τῆς Χλόης ἀγροῖς καὶ τοῦ Δάφνιδος, καὶ ἀπόβασιν ὀξεῖαν θέμενος λείαν ἤλαυνε τὰ ἐν ποσίν. ὁ μὲν <οὖν> Δάφνις οὐκ ἔνεμε τὰς αἶγας ἀλλ' ἐς τὴν ὕλην ἀνελθὼν φυλλάδα χλωρὰν ἔκοπτεν ὡς ἔχοι τοῦ χειμῶνος παρέχειν τοῖς ἐρίφοις τροφήν, ὥστε ἄνωθεν θεασάμενος τὴν καταδρομὴν ἐνέκρυψεν 3 αὑτὸν στελέχει κοίλωι ξηρᾶς ὀξύης· ἡ δὲ Χλόη παρῆν ταῖς ἀγέλαις καὶ διωκομένη καταφεύγει πρὸς τὰς Νύμφας ἱκέτις καὶ ἐδεῖτο φείσασθαι καὶ ὧν ἔνεμε καὶ αὐτῆς διὰ τὰς θεάς. ἀλλ' ἦν οὐδὲν ὄφελος· οἱ γὰρ Μηθυμναῖοι πολλὰ τῶν ἀγαλμάτων κατακερτομήσαντες καὶ τὰς ἀγέλας ἤλασαν κἀκείνην ἦγαγον ὥσπερ αἶγα ἢ πρόβατον παίοντες λύγοις.

21 Ἔχοντες δὲ ἤδη τὰς ναῦς παντοδαπῆς ἁρπαγῆς μεστάς, οὐκέτ' ἐγίνωσκον περαιτέρω πλεῖν ἀλλὰ τὸν οἴκαδε πλοῦν ἐποιοῦντο καὶ τὸν 2 χειμῶνα καὶ τοὺς πολεμίους δεδιότες. οἱ μὲν οὖν ἀπέπλεον εἰρεσίαι προσταλαιπωροῦντες (ἄνεμος γὰρ οὐκ ἦν) ὁ δὲ Δάφνις ἡσυχίας γενομένης ἐλθὼν εἰς τὸ πεδίον ἔνθα ἔνεμον καὶ μήτε τὰς αἶγας ἰδὼν μήτε τὰ πρόβατα καταλαβὼν μήτε Χλόην εὑρών, ἀλλὰ ἐρημίαν πολλὴν καὶ 3 τὴν σύριγγα ἐρριμμένην ἧι συνήθως ἐτέρπετο ἡ Χλόη, μέγα βοῶν καὶ

2.19.1 ὁδοιπόροι μὲν ἀντὶ ναυτῶν, τραυματίαι δὲ ἀντὶ τρυφώντων **V** πόλιν τραυματίαι τῶν ἐγχωρίων τρυφώντων καὶ ἐν ἡσυχίαι ὄντων τούτους εἰς βοήθειαν ἥξειν ἱκέτευον **F**
2.19.3 παρ' αὐτοῖς οἰκιῶν Hercher οἰκιῶν παρ' αὐτοῖς **V** οἰκείων παρ' αὐτοῖς **F**
2.20.1 τῆς ἐπιούσης **V** τῆι ἐπιούσηι **F**
2.20.2 οὖν *add.* Hercher
κοίλωι Scaliger ξύλωι **FV**
2.21.1 παντοδαπῆς ἁρπαγῆς μεστάς **V** πλήρεις παντοδαπῆς ἁρπαγῆς **F**
2.21.2 ἰδὼν **V** εὑρὼν **F**

ἐλεεινὸν κωκύων ποτὲ μὲν πρὸς τὴν φηγὸν ἔτρεχεν ἔνθα ἐκαθέζοντο, ποτὲ δὲ ἐπὶ τὴν θάλασσαν ὡς ὀψόμενος αὐτήν, ποτὲ δὲ ἐπὶ τὰς Νύμφας, ἐφ᾽ ἃς διωκομένη κατέφυγεν. ἐνταῦθα καὶ ἔρριψεν ἑαυτὸν χαμαὶ καὶ ταῖς Νύμφαις ὡς προδούσαις κατεμέμφετο·

"Ἀφ᾽ ὑμῶν ἡρπάσθη Χλόη, καὶ τοῦτο ὑμεῖς ἰδεῖν ὑπεμείνατε; ἡ τοὺς **22** στεφάνους ὑμῖν πλέκουσα, ἡ σπένδουσα τοῦ πρώτου γάλακτος, ἧς καὶ ἡ σῦριγξ ἥδε ἀνάθημα; αἶγα μὲν οὐδὲ μίαν μοι λύκος ἥρπασε, πολέμιοι 2 δὲ τὴν ἀγέλην καὶ τὴν συννέμουσαν. καὶ τὰς μὲν αἶγας ἀποδεροῦσι καὶ τὰ πρόβατα καταθύσουσι, Χλόη δὲ λοιπὸν πόλιν οἰκήσει. ποίοις ποσὶν 3 ἄπειμι παρὰ τὸν πατέρα καὶ τὴν μητέρα ἄνευ τῶν αἰγῶν, ἄνευ Χλόης, λιπεργάτης ἐσόμενος; ἔχω γὰρ νέμειν ἔτι οὐδέν. ἐνταῦθα περιμενῶ 4 κείμενος ἢ θάνατον ἢ πόλεμον δεύτερον. ἆρα καὶ σύ, Χλόη, τοιαῦτα πάσχεις; ἆρα μέμνησαι τοῦ πεδίου τοῦδε καὶ τῶν Νυμφῶν τῶνδε κἀμοῦ; ἢ παραμυθοῦνταί σε τὰ πρόβατα καὶ αἱ αἶγες αἰχμάλωτοι μετὰ σοῦ γενόμεναι;"

Τοιαῦτα λέγοντα αὐτὸν ἐκ τῶν δακρύων καὶ τῆς λύπης ὕπνος βαθὺς **23** καταλαμβάνει. καὶ αὐτῶι αἱ τρεῖς ἐφίστανται Νύμφαι, μεγάλαι γυναῖκες καὶ καλαί, ἡμίγυμνοι καὶ ἀνυπόδετοι, τὰς κόμας λελυμέναι καὶ τοῖς ἀγάλμασιν ὅμοιαι. καὶ τὸ μὲν πρῶτον ἐώικεσαν ἐλεούσαις τὸν Δάφνιν· 2 ἔπειτα ἡ πρεσβυτάτη λέγει ἐπιρρωννύουσα· "μηδὲν ἡμᾶς μέμφου, Δάφνι· Χλόης γὰρ ἡμῖν μᾶλλον ἢ σοὶ μέλει. ἡμεῖς τοι καὶ παιδίον οὖσαν αὐτὴν ἠλεήσαμεν καὶ ἐν τῶιδε τῶι ἄντρωι κειμένην αὐτὴν ἀνεθρέψαμεν. ἐκείνηι πεδίοις κοινὸν οὐδὲν καὶ τοῖς προβατίοις τοῦ Λάμωνος. καὶ 3 νῦν δὲ ἡμῖν πεφρόντισται τὸ κατ᾽ ἐκείνην, ὡς μήτε εἰς τὴν Μήθυμναν κομισθεῖσα δουλεύοι μήτε μέρος γένοιτο λείας πολεμικῆς. καὶ τὸν Πᾶνα 4 ἐκεῖνον τὸν ὑπὸ τῆι πίτυϊ ἱδρυμένον ὃν ὑμεῖς οὐδέποτε οὐδὲ ἄνθεσιν ἐτιμήσατε, τούτου ἐδεήθημεν ἐπίκουρον γενέσθαι Χλόης· συνήθης γὰρ

2.21.3 ἐκαθέζοντο **V** ἐκάθηντο **F**
διωκομένη Wakefield ἑλκομένη **FV**
2.22.1 ὑμεῖς ἰδεῖν **F** ἰδεῖν ὑμεῖς **V**
2.22.2 οὐδὲ μίαν **F** οὐδεμίαν **V**
καταθύσουσι Courier ἀποδέρουσι ... καταθύουσι **FV**
λοιπὸν πόλιν **F** πόλιν λοιπὸν **V**
2.22.4 περιμενῶ Jungermann περιμένω **FV**
2.23.1 αὐτῶι ... ὅμοιαι **V** ὁρᾶι ἡμιγύμνους τινας γυναῖκας καὶ ἀνυποδέτους, τὰς κόμας λελυμένας καὶ τοῖς ἀγάλμασιν ὁμοίας **F** αἱ *et* Νύμφαι *del.* Jackson
2.23.2 ἐλεούσαις Wyttenbach ἐλεοῦσαι **FV**
ἢ σοὶ μέλει **V** μέλει ἢ σοὶ **F**
ἐκείνηι πεδίοις (ἐκεῖ παιδίοις **F**) κοινὸν οὐδὲν καὶ τοῖς προβατίοις τοῦ Λάμωνος **FV** *del.* Reeve ἐκείνηι καὶ πεδίοις Schäfer Δρύαντος Huet

στρατοπέδοις μᾶλλον ἡμῶν καὶ πολλοὺς ἤδη πολέμους ἐπολέμησε τὴν ἀγροικίαν καταλιπών, καὶ ἔπεισι τοῖς Μηθυμναίοις οὐκ ἀγαθὸς πολέμιος.
5 κάμνε δὲ μηδέν, ἀλλ' ἀναστὰς ὄφθητι Λάμωνι καὶ Μυρτάληι, οἳ καὶ αὐτοὶ κεῖνται χαμαί, νομίζοντες καὶ σὲ μέρος γεγονέναι τῆς ἁρπαγῆς. Χλόη γάρ σοι τῆς ἐπιούσης ἀφίξεται μετὰ τῶν αἰγῶν, μετὰ τῶν προβάτων, καὶ νεμήσετε κοινῆι καὶ συρίσετε κοινῆι· τὰ δὲ ἄλλα μελήσει περὶ ὑμῶν Ἔρωτι."

24 Τοιαῦτα ἰδὼν καὶ ἀκούσας Δάφνις ἀναπηδήσας τῶν ὕπνων καὶ [κοινῆι] ὑφ' ἡδονῆς καὶ λύπης δακρύων τὰ ἀγάλματα τῶν Νυμφῶν προσεκύνει
2 καὶ ἐπηγγέλλετο σωθείσης Χλόης θύσειν τῶν αἰγῶν τὴν ἀρίστην. δραμὼν δὲ καὶ ἐπὶ τὴν πίτυν, ἔνθα τὸ τοῦ Πανὸς ἄγαλμα ἵδρυτο τραγοσκελές, κερασφόρον, τῆι μὲν σύριγγα τῆι δὲ τράγον πηδῶντα κατέχον, κἀκεῖνον προσεκύνει καὶ ηὔχετο ὑπὲρ τῆς Χλόης καὶ τράγον θύσειν ἐπηγγέλλετο.
3 καὶ μόλις ποτὲ περὶ ἡλίου καταφορὰς παυσάμενος δακρύων καὶ εὐχῶν, ἀράμενος τὰς φυλλάδας ἃς ἔκοψεν ἐπανῆλθεν εἰς τὴν ἔπαυλιν, καὶ τοὺς
4 ἀμφὶ τὸν Λάμωνα πένθους ἀπαλλάξας, εὐφροσύνης ἐμπλήσας, τροφῆς τε ἐγεύσατο καὶ εἰς ὕπνον ὥρμησεν οὐδὲ τοῦτον ἄδακρυν, ἀλλ' εὐχόμενος μὲν αὖθις τὰς Νύμφας ὄναρ ἰδεῖν, εὐχόμενος δὲ τὴν ἡμέραν γενέσθαι ταχέως, ἐν ἧι Χλόην ἐπηγγείλαντο αὐτῶι. νυκτῶν ἐκείνη πασῶν ἔδοξε μακροτάτη γεγονέναι. ἐπράχθη δὲ ἐπ' αὐτῆς τάδε.

25 Ὁ στρατηγὸς ὁ τῶν Μηθυμναίων ὅσον δέκα σταδίους ἀπελάσας
2 ἠθέλησε τοὺς στρατιώτας τῆι καταδρομῆι κεκμηκότας ἀναλαβεῖν. ἄκρας οὖν ἐπεμβαινούσης τῶι πελάγει λαβόμενος ἐπεκτεινομένης μηνοειδῶς, ἧς ἐντὸς ⟨ἡ⟩ θάλασσα γαληνότερον τῶν λιμένων ὅρμον εἰργάζετο, ἐνταῦθα τὰς ναῦς ἐπ' ἀγκυρῶν μετεώρους διορμίσας, ὡς μηδεμίαν ἐκ τῆς γῆς τῶν
3 ἀγροίκων τινὰ λυπῆσαι, ἀνῆκε τοὺς Μηθυμναίους εἰς τέρψιν εἰρηνικήν. οἱ δὲ ἔχοντες πάντων ἀφθονίαν ἐκ τῆς ἁρπαγῆς ἔπινον, ἔπαιζον, ἐπινίκιον ἑορτὴν ἐμιμοῦντο. ἄρτι δὲ παυομένης ἡμέρας καὶ τῆς τέρψεως ἐς νύκτα ληγούσης αἰφνίδιον μὲν ἡ γῆ πᾶσα ἐδόκει λάμπεσθαι πυρί, κτύπος
4 δὲ ἠκούετο ῥόθιος κωπῶν, ὡς ἐπιπλέοντος μεγάλου στόλου. ἐβόα τις ὁπλίζεσθαι, τὸν στρατηγὸν ἄλλος ἐκάλει, καὶ τετρῶσθαι τις ἐδόκει, καὶ

2.23.4 ἔπεισι Schäfer ἄπεισι **FV**
2.23.5 τῆς ἐπιούσης **V** τῆι ἐπιούσηι **F**
2.24.1 κοινῆι *del.* Moll. κοινῆι ὑφ' **V** κινῶν μεστὸς **F**
2.24.4 ὥρμησεν **V** τρέπεται **F**
ἐκείνη πασῶν Reeve *ob hiatum* πασῶν ἐκείνη **FV**
2.25.1 τοὺς στρατιώτας τῆι καταδρομῆι Hercher τῆι καταδρομῆι τοὺς στρατιώτας **FV**
2.25.2 ἧς ἐντὸς ἡ Reeve ἧς ἐπεκτεινομένης μηνοειδῶς ἡ ἐντὸς θάλασσα **F** ἐπεκτεινομένης μηνοειδῶς ἧς ἐντὸς θάλασσα **V**
διορμίσας **V**[2] διορμήσας **V**[1]**F**

σχῆμά τις ἔκειτο νεκροῦ μιμούμενος. εἴκασεν ἄν τις ὁρᾶν νυκτομαχίαν οὐ παρόντων πολεμίων.

Τῆς δὲ νυκτὸς αὐτοῖς τοιαύτης γενομένης ἐπῆλθεν ἡμέρα πολὺ τῆς **26** νυκτὸς φοβερωτέρα. οἱ τράγοι μὲν οἱ τοῦ Δάφνιδος καὶ αἱ αἶγες κιττὸν ἐν τοῖς κέρασι κορυμβοφόρον εἶχον, οἱ δὲ κριοὶ καὶ αἱ ὄϊες τῆς Χλόης λύκων ὠρυγμὸν ὠρύοντο. ὤφθη δὲ καὶ αὐτὴ πίτυος ἐστεφανωμένη. ἐγίνετο καὶ 2 περὶ τὴν θάλασσαν αὐτὴν πολλὰ παράδοξα. αἵ τε γὰρ ἄγκυραι κατὰ βυθοῦ πειρωμένων ἀναφέρειν ἔμενον, αἵ τε κῶπαι καθιέντων εἰς εἰρεσίαν ἐθραύοντο· καὶ δελφῖνες πηδῶντες ἐξ ἁλὸς ταῖς οὐραῖς παίοντες τὰς ναῦς ἔλυον τὰ γομφώματα. ἠκούετό τις καὶ ἀπὸ τῆς ὀρθίου πέτρας τῆς ὑπὲρ 3 τὴν ἄκραν σύριγγος ἦχος, ἀλλὰ οὐκ ἔτερπεν ὡς σῦριγξ, ἐφόβει δὲ τοὺς ἀκούοντας ὡς σάλπιγξ. ἐταράττοντο οὖν καὶ ἐπὶ τὰ ὅπλα ἔθεον καὶ 4 πολεμίους ἐκάλουν τοὺς οὐ βλεπομένους, ὥστε πάλιν ηὔχοντο νύκτα ἐπελθεῖν ὡς τευξόμενοι σπονδῶν ἐν αὐτῆι. συνετὰ μὲν οὖν πᾶσιν ἦν τὰ 5 γινόμενα τοῖς φρονοῦσιν ὀρθῶς ὅτι ἐκ Πανὸς ἦν τὰ φαντάσματα καὶ ἀκούσματα μηνίοντός τι τοῖς ναύταις· οὐκ εἶχον δὲ τὴν αἰτίαν συμβαλεῖν (οὐδὲν γὰρ ἱερὸν σεσύλητο Πανός), ἔστε ἀμφὶ μέσην ἡμέραν ἐς ὕπνον οὐκ ἀθεεὶ τοῦ στρατηγοῦ καταπεσόντος αὐτὸς ὁ Πὰν ὤφθη τοιάδε λέγων·

"Ὦ πάντων ἀνοσιώτατοι καὶ ἀσεβέστατοι, τί ταῦτα μαινομέναις **27** φρεσὶν ἐτολμήσατε; πολέμου μὲν τὴν ἀγροικίαν ἐνεπλήσατε τὴν ἐμοὶ φίλην, ἀγέλας δὲ βοῶν καὶ αἰγῶν καὶ ποιμνίων ἀπηλάσατε τὰς ἐμοὶ μελομένας, ἀπεσπάσατε δὲ βωμῶν παρθένον ἐξ ἧς Ἔρως μῦθον ποιῆσαι 2 θέλει, καὶ οὔτε τὰς Νύμφας ἠιδέσθητε βλεπούσας οὔτε τὸν Πᾶνα ἐμέ. οὔτ' οὖν Μήθυμναν ὄψεσθε μετὰ τοιούτων λαφύρων πλέοντες, οὔτε τήνδε φεύξεσθε τὴν σύριγγα τὴν ὑμᾶς ταράξασαν· ἀλλὰ ὑμᾶς βορὰν 3 ἰχθύων θήσω καταδύσας, εἰ μὴ τὴν ταχίστην καὶ Χλόην ταῖς Νύμφαις ἀποδώσεις καὶ τὰς ἀγέλας Χλόηι καὶ τὰς αἶγας καὶ τὰ πρόβατα. ἀνίστω δὴ καὶ ἐκβίβαζε τὴν κόρην μεθ' ὧν εἶπον. ἡγήσομαι δὲ ἐγὼ καὶ σοὶ τοῦ πλοῦ κἀκείνηι τῆς ὁδοῦ."

Πάνυ τεθορυβημένος ὁ Βρύαξις (τοῦτο γὰρ ἐκαλεῖτο ὁ στρατηγός) **28** ἀναπηδᾶι καὶ τῶν νεῶν καλέσας τοὺς ἡγεμόνας ἐκέλευσε τὴν ταχίστην

2.25.4 σχῆμά τις Scaliger σχῆμά τι **FV**
μιμούμενος Scaliger μιμούμενον **V** *om.* **F**
2.26.1 ἡμέρα **V** ἡ ἡμέρα **F**
2.26.2 ἐξ ἁλὸς *hic* Villoison *post* ναῦς **VF**
2.27.2 ταράξασαν **V** ταράττουσαν **F**
2.27.3 Χλόηι Jungermann Χλόης **VF**
ἀνίστω **V** ἀνάστα **F**
2.28.1 πάνυ **V** πάνυ οὖν **F**
Βρύαξις **V** Βρύαξ **F** *ubique*
τοῦτο **V** οὕτω **F**

2 ἐν τοῖς αἰχμαλώτοις ἀναζητεῖσθαι Χλόην. οἱ δὲ ταχέως καὶ ἀνεῦρον καὶ εἰς ὀφθαλμοὺς ἐκόμισαν· ἐκαθέζετο γὰρ τῆς πίτυος ἐστεφανωμένη. σύμβολον δὴ καὶ τοῦτο τῆς ἐν τοῖς ὀνείροις ὄψεως ποιούμενος ἐπ' αὐτῆς
3 τῆς ναυαρχίδος εἰς τὴν γῆν αὐτὴν κομίζει. κἀκείνη ἄρτι ἀποβεβήκει καὶ σύριγγος ἦχος ἀκούεται πάλιν ἐκ τῆς πέτρας, οὐκέτι πολεμικὸς καὶ φοβερός, ἀλλὰ ποιμενικὸς καὶ οἷος εἰς νομὴν ἡγεῖται ποιμνίων, καὶ τά τε πρόβατα κατὰ τῆς ἀποβάθρας ἐξέτρεχεν ἐξολισθαίνοντα τοῖς κέρασι τῶν χηλῶν, καὶ αἱ αἶγες πολὺ θρασύτερον, οἷα καὶ κρημνοβατεῖν εἰθισμέναι.

29 Καὶ ταῦτα μὲν περιίσταται κύκλωι τὴν Χλόην ὥσπερ χορός, σκιρτῶντα καὶ βληχώμενα καὶ ὅμοια χαίρουσιν· αἱ δὲ τῶν ἄλλων αἰπόλων αἶγες καὶ τὰ πρόβατα καὶ τὰ βουκόλια κατὰ χώραν ἔμενεν ἐν κοίληι νηΐ, καθάπερ
2 αὐτὰ τοῦ μέλους μὴ κηλοῦντος. θαύματι δὲ πάντων ἐχομένων καὶ τὸν Πᾶνα ἀνευφημούντων ὤφθη τούτων ἐν τοῖς στοιχείοις ἀμφοτέροις
3 θαυμασιώτερα· τῶν μὲν Μηθυμναίων πρὶν ἀνασπάσαι τὰς ἀγκύρας ἔπλεον αἱ νῆες καὶ τῆς ναυαρχίδος ἡγεῖτο δελφὶς πηδῶν ἐξ ἁλός, τῶν δὲ αἰγῶν καὶ τῶν προβάτων ἡγεῖτο σύριγγος ἦχος ἥδιστος καὶ τὸν συρίττοντα ἔβλεπεν οὐδείς, ὥστε τὰ ποίμνια καὶ αἱ αἶγες προήιεσαν ἅμα καὶ ἐνέμοντο τερπόμεναι τῶι μέλει.

30 Δευτέρας που νομῆς καιρὸς ἦν, καὶ ὁ Δάφνις ἀπὸ σκοπῆς τινος μετεώρου θεασάμενος τὰς ἀγέλας καὶ τὴν Χλόην, μέγα βοήσας "ὦ Νύμφαι καὶ Πάν" κατέδραμεν εἰς τὸ πεδίον καὶ περιπλακεὶς τῆι Χλόηι
2 καὶ λειποθυμήσας κατέπεσε. μόλις δὲ ἔμβιος ὑπὸ τῆς Χλόης φιλούσης καὶ ταῖς περιβολαῖς θαλπούσης γενόμενος ἐπὶ τὴν συνήθη φηγὸν ἔρχεται· καὶ ὑπὸ τῶι στελέχει καθίσας ἐπυνθάνετο πῶς ἀπέδρα τοσούτους
3 πολεμίους. ἡ δὲ αὐτῶι κατέλεξε πάντα, τὸν τῶν αἰγῶν κιττόν, τὸν τῶν προβάτων ὠρυγμόν, τὴν ἐπανθήσασαν τῆι κεφαλῆι πίτυν, τὸ ἐν τῆι γῆι πῦρ, τὸν ἐν τῆι θαλάσσηι κτύπον, τὰ συρίσματα ἀμφότερα, τὸ πολεμικὸν καὶ τὸ εἰρηνικόν, τὴν νύκτα τὴν φοβεράν, ὅπως αὐτῆι ὁδὸν
4 ἀγνοούσηι καθηγήσατο τῆς ὁδοῦ μουσική. γνωρίσας οὖν ὁ Δάφνις τὰ τῶν Νυμφῶν ὀνείρατα καὶ τὰ τοῦ Πανὸς ἔργα διηγεῖται καὶ αὐτὸς ὅσα
5 εἶδεν, ὅσα ἤκουσεν, ὅτι μέλλων ἀποθνήισκειν διὰ τὰς Νύμφας ἔζησε. καὶ τὴν μὲν ἀποπέμπει κομίσουσαν τοὺς ἀμφὶ τὸν Δρύαντα καὶ Λάμωνα καὶ ὅσα πρέπει θυσίαι, αὐτὸς δὲ ἐν τούτωι τῶν αἰγῶν τὴν ἀρίστην

2.28.3 πολεμικὸς καὶ φοβερός **V** φοβερὸς καὶ πολεμικὸς **F**
οὐκ ἐξολισθαίνοντα **V**
2.30.1 λειποθυμήσας **FV** λιποθυμήσας Cobet
2.30.2 ὑπὸ **F** ἐπὶ **V**
2.30.5 πρέπει **F** πρέπον **V**

συλλαβὼν καὶ κιττῶι στεφανώσας ὥσπερ ὤφθησαν τοῖς πολεμίοις καὶ γάλα τῶν κεράτων κατασπείσας ἔθυσέ τε ταῖς Νύμφαις καὶ κρεμάσας ἀπέδειρε καὶ τὸ δέρμα ἀνέθηκεν.

Ἤδη δὲ παρόντων τῶν ἀμφὶ τὴν Χλόην, πῦρ ἀνακαύσας καὶ τὰ μὲν ἑψήσας τῶν κρεῶν τὰ δὲ ὀπτήσας ἀπήρξατό τε ταῖς Νύμφαις καὶ κρατῆρα ἀπέσπεισε μεστὸν γλεύκους καὶ ἐκ φυλλάδος στιβάδας ὑποστορέσας ἐντεῦθεν ἐν τροφῆι <τε> ἦν καὶ πότωι καὶ παιδιᾶι· καὶ ἅμα τὰς ἀγέλας ἐπεσκόπει, μὴ λύκος ἐμπεσὼν ἔργα ποιήσηι πολεμίων. ἦισάν τινας καὶ ὠιδὰς εἰς τὰς Νύμφας, παλαιῶν ποιμένων ποιήματα. νυκτὸς δὲ ἐπελθούσης αὐτοῦ κοιμηθέντες ἐν τῶι ἀγρῶι, τῆς ἐπιούσης τοῦ Πανὸς ἐμνημόνευον, καὶ τῶν τράγων τὸν ἀγελάρχην στεφανώσαντες πίτυος προσήγαγον τῆι πίτυϊ, καὶ ἐπισπείσαντες οἴνου καὶ εὐφημοῦντες τὸν θεὸν ἔθυσαν, ἐκρέμασαν, ἀπέδειραν, καὶ τὰ μὲν κρέα ὀπτήσαντες καὶ ἑψήσαντες πλησίον ἔθηκαν ἐν τῶι λειμῶνι, ἐν τοῖς φύλλοις, τὸ δὲ δέρμα κέρασιν αὐτοῖς ἐνέπηξαν τῆι πίτυϊ πρὸς τῶι ἀγάλματι, ποιμενικὸν ἀνάθημα ποιμενικῶι θεῶι. ἀπήρξαντο καὶ τῶν κρεῶν, ἀπέσπεισαν καὶ κρατῆρος μείζονος· ἦισεν ἡ Χλόη, Δάφνις ἐσύρισεν. [31] [2] [3]

Ἐπὶ τούτοις κατακλιθέντες ἤσθιον· καὶ αὐτοῖς ἐφίσταται Φιλητᾶς ὁ βουκόλος κατὰ τύχην στεφανίσκους τινὰς τῶι Πανὶ κομίζων καὶ βότρυς ἔτι ἐν φύλλοις καὶ κλήμασι· καὶ αὐτῶι τῶν παίδων ὁ νεώτατος εἵπετο Τίτυρος, πυρρὸν παιδίον καὶ γλαυκόν, λευκὸν δὲ καὶ ἀγέρωχον· καὶ ἥλλετο κοῦφα βαδίζων ὥσπερ ἔριφος. ἀναπηδήσαντες οὖν συνεστεφάνουν τὸν Πᾶνα καὶ τὰ κλήματα τῆς κόμης τῆς πίτυος ἐξήρτων, καὶ κατακλίναντες πλησίον αὑτῶν συμπότην ἐποιοῦντο. καὶ οἷα δὴ γέροντες ὑποβεβρεγμένοι πρὸς ἀλλήλους πολλὰ ἔλεγον· ὡς ἔνεμον ἡνίκα ἦσαν νέοι, ὡς πολλὰς ληιστῶν καταδρομὰς διέφυγον· ἐσεμνύνετό τις ὡς λύκον ἀποκτείνας, ἄλλος ὡς μόνου τοῦ Πανὸς δεύτερα συρίσας· τοῦτο τοῦ Φιλητᾶ τὸ σεμνολόγημα ἦν. [32] [2] [3]

Ὁ οὖν Δάφνις καὶ ἡ Χλόη πάσας δεήσεις προσέφερον μεταδοῦναι καὶ αὐτοῖς τῆς τέχνης, συρίσαι τε ἐν ἑορτῆι θεοῦ σύριγγι χαίροντος. ἐπαγγέλλεται Φιλητᾶς, καίτοι τὸ γῆρας ὡς ἄπνουν μεμψάμενος, καὶ ἔλαβε σύριγγα τὴν τοῦ Δάφνιδος· ἡ δὲ ἦν μικρὰ πρὸς μεγάλην τέχνην, οἷα ἐν στόματι παιδὸς ἐμπνεομένη. πέμπει οὖν Τίτυρον ἐπὶ τὴν ἑαυτοῦ σύριγγα, τῆς ἐπαύλεως ἀπεχούσης σταδίους δέκα. ὁ μὲν οὖν ῥίψας [33] [2] [3]

2.31.1 ἀπέσπεισε μεστὸν γλεύκους **V** γλεύκους ἐπέσπεισε μεστὸν **F**
τε *add.* Reeve *ob hiatum*
2.32.1 Φιλητᾶς ὁ βουκόλος Brunck ὁ Φιλητᾶς βουκόλος **V** ὁ Φιλητᾶς ὁ βουκόλος Villoison
δὲ **V** παιδίον **F**
2.32.2 αὑτῶν Villoison αὐτῶν **FV**
2.33.3 οὖν *om.* **V**

τὸ ἐγκόμβωμα γυμνὸς ὥρμησε τρέχειν, ὥσπερ νεβρός· ὁ δὲ Λάμων ἐπηγγείλατο αὐτοῖς τὸν περὶ τῆς σύριγγος ἀφηγήσασθαι μῦθον, ὃν αὐτῶι Σικελὸς αἰπόλος ἦισεν ἐπὶ μισθῶι τράγωι καὶ σύριγγι·

34 "Ἡ σῦριγξ αὕτη τὸ ἀρχαῖον οὐκ ἦν ὄργανον ἀλλὰ παρθένος καλὴ καὶ τὴν φωνὴν μουσική· αἶγας ἔνεμεν, Νύμφαις συνέπαιζεν, ἦιδεν οἷον νῦν. Πάν, ταύτης νεμούσης παιζούσης ἀιδούσης, προσελθὼν ἔπειθεν ἐς ὅ τι 2 ἔχρηιζε, καὶ ἐπηγγέλλετο τὰς αἶγας πάσας θήσειν διδυμοτόκους. ἡ δὲ ἐγέλα τὸν ἔρωτα αὐτοῦ, οὐδὲ ἐραστὴν ἔφη δέξεσθαι μήτε τράγον μήτε ἄνθρωπον ὁλόκληρον. ὁρμᾶι διώκειν ὁ Πὰν πρὸς βίαν· ἡ Σῦριγξ ἔφευγε καὶ τὸν Πᾶνα καὶ τὴν βίαν· φεύγουσα κάμνουσα ἐς δόνακας κρύπτεται, 3 εἰς ἕλος ἀφανίζεται. Πὰν τοὺς δόνακας ὀργῆι τεμών, τὴν κόρην οὐχ εὑρών, τὸ πάθος μαθών, τὸ ὄργανον νοεῖ, καὶ τοὺς καλάμους <ἐμπνεῖ> κηρῶι συνδήσας ἀνίσους, καθ' ὅ τι καὶ ὁ ἔρως ἄνισος αὐτοῖς· καὶ ἡ τότε παρθένος καλὴ νῦν ἐστι σῦριγξ μουσική."

35 Ἄρτι πέπαυτο τοῦ μυθολογήματος ὁ Λάμων, καὶ ἐπήινει Φιλητᾶς αὐτὸν ὡς εἰπόντα μῦθον ὠιδῆς γλυκύτερον, καὶ ὁ Τίτυρος ἐφίσταται τὴν σύριγγα τῶι πατρὶ κομίζων, μέγα ὄργανον καὶ αὐλῶν μεγάλων 2 <κρεῖττον>, καὶ ἵνα κεκήρωτο χαλκῶι πεποίκιλτο. εἴκασεν ἄν τις εἶναι ταύτην ἐκείνην, ἣν ὁ Πὰν πρώτην ἐπήξατο. διεγερθεὶς οὖν ὁ Φιλητᾶς καὶ καθίσας ἐν καθέδραι ὄρθιος πρῶτον μὲν ἀπεπειράθη τῶν καλάμων 3 εἰ εὔπνοοι· ἔπειτα μαθὼν ὡς ἀκώλυτον διατρέχει τὸ πνεῦμα ἐνέπνει τὸ ἐντεῦθεν πολὺ καὶ νεανικόν. αὐλῶν τις ἂν ὠιήθη συναυλούντων ἀκούειν· τοσοῦτον ἦχει τὸ σύριγμα. κατ' ὀλίγον δὲ τῆς βίας ἀφαιρῶν 4 εἰς τὸ τερπνότερον μετέβαλλε τὸ μέλος καὶ πᾶσαν τέχνην ἐπιδεικνύμενος εὐνομίας μουσικῆς ἐσύριττεν οἷον βοῶν ἀγέληι πρέπον, οἷον αἰπολίωι πρόσφορον, οἷον ποίμναις φίλον. τερπνὸν ἦν τὸ ποιμνίων, μέγα τὸ βοῶν, ὀξὺ τὸ αἰγῶν· ὅλως πάσας σύριγγας μία σῦριγξ ἐμιμήσατο.

36 Οἱ μὲν οὖν ἄλλοι σιωπῆι κατέκειντο τερπόμενοι· Δρύας δὲ ἀναστὰς καὶ κελεύσας συρίζειν Διονυσιακὸν μέλος, ἐπιλήνιον αὐτοῖς ὄρχησιν

2.34.1 ἡ σῦριγξ αὕτη Reeve *ob hiatum* αὕτη ἡ σῦριγξ **FV**
ἀρχαῖον Koen ὄργανον **FV** πρῶτον West
διδυμοτόκους **V** δίδυμα (ους) τόκους **F**
2.34.2 δέξεσθαι Villoison δέξασθαι **FV**
2.34.3 ἐμπνεῖ *add.* Reeve καὶ *post* νοεῖ *del.* Villoison
2.35.1 κρεῖττον *add.* Naber
χαλκῶι **F** τῶι χαλκῶι **V**
2.35.2 ἐν καθέδραι **V** ἐς καθέδραν **F**
ὄρθιος Boden ὄρθιον **FV**
2.35.3 δὲ *om.* **V**
οἷον βοῶν Cobet ὅσον βοῶν **FV**

ὠρχήσατο· καὶ ἐώικει ποτὲ μὲν τρυγῶντι, ποτὲ δὲ φέροντι ἀρρίχους, εἶτα πατοῦντι τοὺς βότρυς, εἶτα πληροῦντι τοὺς πίθους, εἶτα πίνοντι τοῦ γλεύκους. ταῦτα πάντα οὕτως εὐσχημόνως ὠρχήσατο ὁ Δρύας καὶ 2 ἐναργῶς ὥστε ἐδόκουν βλέπειν καὶ τὰς ἀμπέλους καὶ τὴν ληνὸν καὶ τοὺς πίθους καὶ ἀληθῶς Δρύαντα πίνοντα.

Τρίτος δὴ γέρων οὗτος εὐδοκιμήσας ἐπ' ὀρχήσει φιλεῖ Χλόην καὶ **37** Δάφνιν· οἱ δὲ μάλα ταχέως ἀναστάντες ὠρχήσαντο τὸν μῦθον τοῦ Λάμωνος. ὁ Δάφνις Πᾶνα ἐμιμεῖτο, τὴν Σύριγγα Χλόη· ὁ μὲν ἱκέτευε πείθων, ἡ δὲ ἀμελοῦσα ἐμειδία· ὁ μὲν ἐδίωκε καὶ ἐπ' ἄκρων τῶν ὀνύχων 2 ἔτρεχε τὰς χηλὰς μιμούμενος, ἡ δὲ ἐνέφαινε τὴν κάμνουσαν ἐν τῆι φυγῆι. ἔπειτα Χλόη μὲν εἰς τὴν ὕλην ὡς εἰς ἕλος κρύπτεται, Δάφνις δὲ λαβὼν 3 τὴν Φιλητᾶ σύριγγα τὴν μεγάλην ἐσύρισε γοερὸν ὡς ἐρῶν, ἐρωτικὸν ὡς πείθων, ἀνακλητικὸν ὡς ἐπιζητῶν· ὥστε ὁ Φιλητᾶς θαυμάσας φιλεῖ τε ἀναπηδήσας καὶ τὴν σύριγγα χαρίζεται φιλήσας καὶ εὔχεται καὶ Δάφνιν καταλιπεῖν αὐτὴν ὁμοίωι διαδόχωι.

Ὁ δὲ τὴν ἰδίαν ἀναθεὶς τῶι Πανί, τὴν μικράν, καὶ φιλήσας ὡς ἐκ φυγῆς **38** ἀληθινῆς εὑρεθεῖσαν τὴν Χλόην ἀπήλαυνε τὴν ἀγέλην συρίζων νυκτὸς ἤδη γενομένης· ἀπήλαυνε <δὲ> καὶ ἡ Χλόη τὴν ποίμνην τῶι μέλει τῆς σύριγγος συνάγουσα· καὶ αἵ τε αἶγες πλησίον τῶν προβάτων ἤιεσαν, 2 ὅ τε Δάφνις ἐβάδιζεν ἐγγὺς τῆς Χλόης, ὥστε ἐνέπλησαν ἕως νυκτὸς ἀλλήλους καὶ συνέθεντο θᾶττον τὰς ἀγέλας τῆς ἐπιούσης κατελάσαι· καὶ οὕτως ἐποίησαν. ἄρτι γοῦν ἀρχομένης ἡμέρας ἦλθον εἰς τὴν νομήν· καὶ 3 τὰς Νύμφας προτέρας, εἶτα τὸν Πᾶνα προσαγορεύσαντες, τὸ ἐντεῦθεν ὑπὸ τῆι δρυῒ καθεσθέντες ἐσύριττον· εἶτα ἀλλήλους ἐφίλουν, περιέβαλλον, κατεκλίνοντο, καὶ οὐδὲν δράσαντες πλέον ἀνίσταντο. ἐμέλησεν αὐτοῖς καὶ τροφῆς, καὶ ἔπιον οἶνον μίξαντες γάλα.

Καὶ τούτοις ἅπασι θερμότεροι γενόμενοι καὶ θρασύτεροι, πρὸς ἀλλήλους **39** ἤριζον ἔριν ἐρωτικήν, καὶ κατ' ὀλίγον εἰς ὅρκων πίστιν προῆλθον. ὁ μὲν δὴ Δάφνις τὸν Πᾶνα ὤμοσεν ἐλθὼν ἐπὶ τὴν πίτυν μὴ ζήσεσθαι μόνος ἄνευ Χλόης μηδὲ μιᾶς χρόνον ἡμέρας· ἡ δὲ Χλόη τὰς Νύμφας 2 εἰσελθοῦσα εἰς τὸ ἄντρον τὸν αὐτὸν Δάφνιδι στέρξειν καὶ θάνατον καὶ

2.36.1 ποτὲ δὲ **F** ποτὲ **V**
2.36.2 ὁ Δρύας **F** Δρύας **V**
2.37.1 δὴ **V** δὲ **F**
2.37.2 φυγῆι *Parisinus* 2903 φηγῆι **V** φηγῶι (?) **F**
2.38.1 γενομένης **F** γεγενημένης **V** ἐπιγινομένης Hercher
δὲ *add.* Cobet
2.38.3 μίξαντες **FV** ἐμμείξαντες γάλα *vel* μείξαντες γάλακτι West
2.39.2 Δάφνιδι *hic* Jungermann, *post* Χλόη **FV**
καὶ θάνατον **F** θάνατον **V**

βίον. τοσοῦτον δὲ ἄρα τῆι Χλόηι τὸ ἀφελὲς προσῆν ὡς κόρηι ὥστε ἐξιοῦσα τοῦ ἄντρου καὶ δεύτερον ἠξίου λαβεῖν ὅρκον παρ' αὐτοῦ, "ὦ
3 Δάφνι," λέγουσα "θεὸς ὁ Πὰν ἐρωτικός ἐστι καὶ ἄπιστος· ἠράσθη μὲν Πίτυος, ἠράσθη δὲ Σύριγγος, παύεται δὲ οὐδέποτε Δρυάσιν ἐνοχλῶν καὶ Ἐπιμηλίσι Νύμφαις πράγματα παρέχων. οὗτος μὲν οὖν ἀμεληθεὶς ἐν τοῖς ὅρκοις ἀμελήσει σε κολάσαι κἂν ἐπὶ πλείονας ἔλθηις γυναῖκας
4 τῶν ἐν τῆι σύριγγι καλάμων· σὺ δέ μοι τὸ αἰπόλιον τοῦτο ὄμοσον καὶ τὴν αἶγα ἐκείνην ἥ σε ἀνέθρεψε μὴ καταλιπεῖν Χλόην ἔστ' ἂν πιστή σοι μένηι· ἄδικον δὲ εἰς σὲ καὶ τὰς Νύμφας γενομένην καὶ φεῦγε καὶ μίσει
5 καὶ ἀπόκτεινον ὥσπερ λύκον." ἥδετο ὁ Δάφνις ἀπιστούμενος καὶ στὰς εἰς μέσον τὸ αἰπόλιον καὶ τῆι μὲν τῶν χειρῶν αἰγὸς τῆι δὲ τράγου λαβόμενος ὤμνυε Χλόην φιλήσειν φιλοῦσαν· κἂν ἕτερον δὲ προκρίνηι
6 Δάφνιδος, ἀντ' ἐκείνης αὐτὸν ἀποκτενεῖν. ἡ δὲ ἔχαιρε καὶ ἐπίστευεν ὡς κόρη καὶ νέμουσα καὶ νομίζουσα τὰς αἶγας καὶ τὰ πρόβατα ποιμένων καὶ αἰπόλων ἰδίους θεούς.

ΛΟΓΟΣ ΤΡΙΤΟΣ

1 Μιτυληναῖοι δὲ ὡς ἤισθοντο τὸν ἐπίπλουν τῶν δέκα νεῶν καί τινες ἐμήνυσαν αὐτοῖς τὴν ἁρπαγὴν ἐλθόντες ἐκ τῶν ἀγρῶν, οὐκ ἀνασχετὸν νομίσαντες ταῦτα ἐκ Μηθυμναίων παθεῖν, ἔγνωσαν καὶ αὐτοὶ τὴν
2 ταχίστην ἐπ' αὐτοὺς ὅπλα κινεῖν· καὶ καταλέξαντες ἀσπίδα τρισχιλίαν καὶ ἵππον πεντακοσίαν ἐξέπεμψαν κατὰ γῆν τὸν στρατηγὸν Ἵππασον, ὀκνοῦντες ἐν ὥραι χειμῶνος τὴν θάλασσαν.

2 Ὁ δὲ ἐξορμηθεὶς ἀγροὺς μὲν οὐκ ἐλεηλάτει τῶν Μηθυμναίων οὐδὲ ἀγέλας καὶ κτήματα ἥρπαζε γεωργῶν καὶ ποιμένων, ληιστοῦ νομίζων ταῦτα ἔργα μᾶλλον ἢ στρατηγοῦ· ταχὺ δὲ ἐπὶ τὴν πόλιν αὐτὴν
2 <ὥρμησεν> ὡς ἐπεισπεσούμενος ἀφρουρήτοις ταῖς πύλαις· καὶ αὐτῶι σταδίους ὅσον ἑκατὸν ἀπέχοντι κῆρυξ ἀπαντᾶι σπονδὰς κομίζων.
3 οἱ γὰρ Μηθυμναῖοι μαθόντες παρὰ τῶν ἑαλωκότων ὡς οὐδὲν ἴσασι Μιτυληναῖοι τῶν γεγενημένων, ἀλλὰ γεωργοὶ καὶ ποιμένες ὑβρίζοντας τοὺς νεανίσκους ἔδρασαν ταῦτα, μετεγίνωσκον μὲν ὀξύτερα τολμήσαντες

προσῆν **F** ἦν **V**
2.39.3 οὗτος **F** ὁ **V**
2.39.4 μένηι **V**[2] μένοι **V**[1] μένει **F**
2.39.5 φιλήσειν Hirschig **V** φιλῆσαι **FV**
ἀποκτενεῖν Moll ἀποκτείνειν **V** ἀπεκτ ? νεν **F**
3.1.1 τὸ ἐπίπλουν **F** τὸν κατάπλουν **V**
3.2.1 ὥρμησεν *add.* Huet
3.2.3 ὑβρίζοντας Villoison ὑβρίζοντες **FV**
ἔδρασαν ταῦτα **V** ταῦτα ἔδρασαν **F**

εἰς γείτονα πόλιν ἢ σωφρονέστερα, σπουδὴν δὲ εἶχον ἀποδόντες πᾶσαν τὴν ἁρπαγὴν ἀδεῶς ἐπιμίγνυσθαι καὶ κατὰ γῆν καὶ κατὰ θάλασσαν. τὸν μὲν οὖν κήρυκα τοῖς Μιτυληναίοις ὁ Ἵππασος ἀποστέλλει, καίτοιγε 4 αὐτοκράτωρ στρατηγὸς κεχειροτονημένος, αὐτὸς δὲ τῆς Μηθύμνης ὅσον ἀπὸ δέκα σταδίων στρατόπεδον βαλόμενος τὰς ἐκ τῆς πόλεως ἐντολὰς ἀνέμενε. καὶ δύο διαγενομένων ἡμερῶν ἐλθὼν [ὁ] ἄγγελος τήν τε 5 ἁρπαγὴν ἐκέλευσε κομίσασθαι καὶ ἀδικήσαντα μηδὲν ἀναχωρεῖν οἴκαδε· πολέμου γὰρ καὶ εἰρήνης ἐν αἱρέσει γενόμενοι, τὴν εἰρήνην εὕρισκον κερδαλεωτέραν.

3 Ὁ μὲν δὴ Μηθυμναίων καὶ Μιτυληναίων πόλεμος ἀδόκητον λαβὼν ἀρχὴν καὶ τέλος οὕτω διελύθη. γίνεται δὲ χειμὼν Δάφνιδι καὶ Χλόηι τοῦ πολέμου πικρότερος. ἐξαίφνης γὰρ πεσοῦσα πολλὴ χιὼν πάσας μὲν ἀπέκλεισε τὰς ὁδούς, πάντας δὲ κατέκλεισε τοὺς γεωργούς. λάβροι 2 μὲν οἱ χείμαρροι κατέρρεον, ἐπεπήγει δὲ κρύσταλλος· τὰ δένδρα ἐώικει κατακλωμένοις· ἡ γῆ πᾶσα ἀφανὴς ἦν ὅτι μὴ περὶ πηγάς που καὶ ῥεύματα. οὔτε οὖν ἀγέλην τις εἰς νομὴν ἦγεν οὔτε αὐτὸς προήιει τῶν θυρῶν, ἀλλὰ 3 πῦρ καύσαντες μέγα περὶ ὠιδὰς ἀλεκτρυόνων οἱ μὲν δὴ λίνον ἔστρεφον, οἱ δὲ αἰγῶν τρίχας ἔπεκον, οἱ δὲ πάγας ὀρνίθων ἐσοφίζοντο. τότε βοῶν 4 ἐπὶ φάτναις φροντὶς ἦν ἄχυρον ἐσθιόντων, αἰγῶν καὶ προβάτων ἐν τοῖς σηκοῖς φυλλάδας, ὑῶν ἐν τοῖς συφεοῖς ἄκυλον καὶ βαλάνους.

4 Ἀναγκαίας οὖν οἰκουρίας ἐπεχούσης ἅπαντας οἱ μὲν ἄλλοι γεωργοὶ καὶ νομεῖς ἔχαιρον πόνων τε ἀπηλλαγμένοι πρὸς ὀλίγον καὶ τροφὰς ἑωθινὰς ἐσθίοντες καὶ καθεύδοντες μακρὸν ὕπνον, ὥστε αὐτοῖς τὸν χειμῶνα δοκεῖν καὶ θέρους καὶ μετοπώρου καὶ ἦρος αὐτοῦ γλυκύτερον. Χλόη δὲ καὶ Δάφνις ἐν μνήμηι γινόμενοι τῶν καταλειφθέντων τερπνῶν, ὡς 2 ἐφίλουν, ὡς περιέβαλλον, ὡς ἅμα τὴν τροφὴν προσεφέροντο, νύκτας τε ἀγρύπνους διῆγον καὶ λυπηρὰς <ἡμέρας> καὶ τὴν ἠρινὴν ὥραν ἀνέμενον ἐκ θανάτου παλιγγενεσίαν. ἐλύπει δὲ αὐτοὺς ἢ πήρα τις ἐλθοῦσα εἰς 3 χεῖρας, ἐξ ἧς ἤσθιον, ἢ γαυλὸς ὀφθείς, ἐξ οὗ συνέπινον, ἢ σῦριγξ ἀμελῶς ἐρριμμένη, δῶρον ἐρωτικὸν γεγενημένη. ηὔχοντο δὴ ταῖς Νύμφαις καὶ 4 τῶι Πανὶ καὶ τούτων αὐτοὺς ἐκλύσασθαι τῶν κακῶν καὶ δεῖξαί ποτε

3.2.5 ὁ *del.* Reeve
3.3.1 γίνεται δὲ **F** γίνεται δὴ **V**
πεσοῦσα *Parisinus* 2903 περιπεσοῦσα **FV**
3.3.3 ἔπεκον Kaïris ἔπλεκον **FV**
3.4.1 καὶ νυκτερινὰς *post* ἑωθινὰς *add.* Schäfer
3.4.2 ἡμέρας *add.* Edmonds
ἠρινὴν ὥραν Valckenaer ἐαρινὴν ὥραν **V**[2] εἰρήνης ὥραν **V** ὥραν τῆς εἰρήνης **F**
3.4.3 συνέπινον Corais συνέπιον **FV**

αὐτοῖς καὶ ταῖς ἀγέλαις ἥλιον, ἅμα τε εὐχόμενοι τέχνην ἐζήτουν, δι' ἧς
5 ἀλλήλους θεάσονται. ἡ μὲν δὴ Χλόη δεινῶς ἄπορος ἦν καὶ ἀμήχανος· ἀεὶ γὰρ αὐτῆι συνῆν ἡ δοκοῦσα μήτηρ ἐριά τε ξαίνειν διδάσκουσα καὶ ἀτράκτους στρέφειν καὶ γάμου μνημονεύουσα· ὁ δὲ Δάφνις οἷα σχολὴν ἄγων καὶ συνετώτερος κόρης τοιόνδε σόφισμα εὗρεν ἐς θέαν τῆς Χλόης.

5 Πρὸ τῆς αὐλῆς τοῦ Δρύαντος, ἐπ' αὐτῆι τῆι αὐλῆι, μυρρίναι μεγάλαι δύο καὶ κιττὸς ἐπεφύκει· αἱ μυρρίναι πλησίον ἀλλήλων, ὁ κιττὸς ἀμφοτέρων μέσος, ὥστε ἐφ' ἑκατέραν διαθεὶς τοὺς ἀκρεμόνας ὡς ἄμπελος ἄντρου σχῆμα διὰ τῶν φύλλων ἐπαλλαττόντων ἐποίει· καὶ ὁ κόρυμβος
2 πολὺς καὶ μέγας ὅσος βότρυς κλημάτων ἐξεκρέματο. ἦν οὖν πολὺ πλῆθος περὶ αὐτὸν τῶν χειμερινῶν ὀρνίθων ἀπορίαι τῆς ἔξω τροφῆς· πολὺς μὲν κόψιχος, πολλὴ δὲ κίχλη, καὶ φάτται καὶ ψᾶρες καὶ ὅσον ἄλλο κιττοφάγον
3 πτερόν. τούτων τῶν ὀρνίθων ἐπὶ προφάσει θήρας ἐξώρμησεν ὁ Δάφνις, ἐμπλήσας μὲν τὴν πήραν ὀψημάτων μεμελιτωμένων, κομίζων δὲ ἐς πίστιν
4 ἰξὸν καὶ βρόχους. τὸ μὲν οὖν μεταξὺ σταδίων ἦν οὐ πλέον δέκα· οὔπω δὲ ἡ χιὼν λελυμένη πολὺν αὐτῶι κάματον παρέσχεν· ἔρωτι δὲ ἄρα πάντα βάσιμα καὶ πῦρ καὶ ὕδωρ καὶ Σκυθικὴ χιών.

6 Δρόμωι οὖν πρὸς τὴν αὐλὴν ἔρχεται καὶ ἀποσεισάμενος τῶν σκελῶν τὴν χιόνα τούς τε βρόχους ἔστησε καὶ τὸν ἰξὸν ῥάβδοις μακραῖς ἐπήλειψε· καὶ ἐκαθέζετο τὸ ἐντεῦθεν ὄρνιθας <ἀναμένων> καὶ τὴν Χλόην μεριμνῶν.
2 ἀλλ' ὄρνιθες μὲν καὶ ἧκον πολλοὶ καὶ ἐλήφθησαν ἱκανοί, ὥστε πράγματα μυρία ἔσχε συλλέγων αὐτοὺς καὶ ἀποκτιννὺς καὶ ἀποδύων τὰ πτερά· τῆς δὲ αὐλῆς προῆλθεν οὐδείς, οὐκ ἀνήρ, οὐ γύναιον, οὐ κατοικίδιος ὄρνις, ἀλλὰ πάντες τῶι πυρὶ παραμένοντες ἔνδον κατεκέκλειντο, ὥστε πάνυ ἠπορεῖτο ὁ Δάφνις ὡς οὐκ αἰσίοις ὄρνισιν ἐλθών· καὶ ἐτόλμα πρόφασιν σκηψάμενος ὤσασθαι διὰ θυρῶν καὶ ἐζήτει πρὸς αὑτὸν ὅ τι
3 λεχθῆναι πιθανώτερον. "πῦρ ἐναυσόμενος ἦλθον." "μὴ γὰρ οὐκ ἦσαν ἀπὸ σταδίου γείτονες;" "ἄρτους αἰτησόμενος ἧκον." "ἀλλ' ἡ πήρα μεστὴ τροφῆς." "οἴνου δέομαι." "καὶ μὴν χθὲς καὶ πρώην ἐτρύγησας." "λύκος με ἐδίωκε." "καὶ ποῦ τὰ ἴχνη τοῦ λύκου;" "θηράσων ἀφικόμην τοὺς ὄρνιθας." "τί οὖν θηράσας οὐκ ἄπει;" "Χλόην θεάσασθαι βούλομαι."
4 "πατρὶ δὲ τίς καὶ μητρὶ παρθένου τοῦτο ὁμολογεῖ;" πταίων δὴ πανταχοῦ,

3.5.1 ἐπ' **F** ὑπ' **V** ἐπ' αὐτῆι τῆι ἅλωι Giangrande
3.5.4 αὐτῶι κάματον **F** κάματον αὐτῶι **V**
3.6.1 ἀναμένων *add.* Henderson
3.6.2 αἰσίοις Scaliger αἴσιον **FV**
πιθανώτερον **FV** πιθανώτατον Hercher
3.6.4 τοῦτο *om.* **V**
πταίων **F** παίδων **V**

"ἀλλ' οὐδὲν τούτων ἁπάντων ἀνύποπτον. ἄμεινον ἄρα σιγᾶν. Χλόην δὲ ἦρος ὄψομαι, ἐπεὶ μὴ εἵμαρτο, ὡς ἔοικε, χειμῶνός με ταύτην ἰδεῖν." τοιαῦτα δή τινα διανοηθεὶς καὶ σιωπῆι τὰ θηραθέντα συλλαβὼν ὥρμητο 5 ἀπιέναι· καὶ ὥσπερ αὐτὸν οἰκτείραντος τοῦ Ἔρωτος τάδε γίνεται.

Περὶ τράπεζαν εἶχον οἱ ἀμφὶ τὸν Δρύαντα· κρέα διῃρεῖτο, ἄρτοι **7** παρετίθεντο, κρατὴρ ἐκιρνᾶτο. εἷς δὴ κύων τῶν προβατευτικῶν ἀμέλειαν φυλάξας, κρέας ἁρπάσας ἔφυγε διὰ θυρῶν. ἀλγήσας ὁ Δρύας (καὶ γὰρ ἦν 2 ἐκείνου μοῖρα) ξύλον ἀράμενος ἐδίωκε κατ' ἴχνος ὥσπερ κύων· διώκων δὲ καὶ κατὰ τὸν κιττὸν γενόμενος ὁρᾶι τὸν Δάφνιν ἀνατεθειμένον ἐπὶ τοὺς ὤμους τὴν ἄγραν καὶ ἀποσοβεῖν ἐγνωκότα. κρέως μὲν καὶ κυνὸς αὐτίκα 3 ἐπελάθετο, μέγα δὲ βοήσας "χαῖρε, ὦ παῖ" περιεπλέκετο καὶ κατεφίλει καὶ ἦγεν ἔσω <τῆς χειρὸς> λαβόμενος. μικροῦ μὲν οὖν ἰδόντες ἀλλήλους εἰς τὴν γῆν κατερρύησαν· μεῖναι δὲ καρτερήσαντες ὀρθοὶ προσηγόρευσάν τε καὶ κατεφίλησαν· καὶ τοῦτο οἱονεὶ ἔρεισμα αὐτοῖς τοῦ μὴ πεσεῖν ἐγένετο.

Τυχὼν δὲ ὁ Δάφνις παρ' ἐλπίδας καὶ φιλήματος καὶ Χλόης τοῦ τε **8** πυρὸς ἐκαθέσθη πλησίον καὶ ἐπὶ τὴν τράπεζαν ἀπὸ τῶν ὤμων τὰς φάττας ἀπεφορτίσατο καὶ τοὺς κοψίχους, καὶ διηγεῖτο πῶς ἀσχάλλων πρὸς τὴν οἰκουρίαν ὥρμησε πρὸς ἄγραν, καὶ ὅπως τὰ μὲν βρόχοις αὐτῶν τὰ δὲ ἰξῶι λάβοι τῶν μύρτων καὶ τοῦ κιττοῦ γλιχόμενα. οἱ δὲ ἐπῄνουν 2 τὸ ἐνεργὸν καὶ ἐκέλευον ἐσθίειν ὧν ὁ κύων κατέλιπεν, ἐκέλευον δὲ καὶ τῆι Χλόηι πιεῖν ἐγχέαι, καὶ ἣ χαίρουσα τοῖς τε ἄλλοις ὤρεξε καὶ Δάφνιδι μετὰ τοὺς ἄλλους· ἐσκήπτετο γὰρ ὀργίζεσθαι, διότι ἐλθὼν ἔμελλεν ἀποτρέχειν οὐκ ἰδών· ὅμως μέντοι πρὶν προσενεγκεῖν ἀπέπιεν, εἶθ' οὕτως ἔδωκεν. ὁ δὲ καίτοι διψῶν βραδέως ἔπινε, παρέχων ἑαυτῶι διὰ τῆς βραδυτῆτος μακροτέραν ἡδονήν.

Ἡ μὲν δὴ τράπεζα ταχέως ἐγένετο κενὴ ἄρτων καὶ κρεῶν· καθήμενοι **9** δὲ περὶ τῆς Μυρτάλης καὶ τοῦ Λάμωνος ἐπυνθάνοντο καὶ εὐδαιμόνιζον αὐτοὺς τοιούτου γηροτρόφου εὐτυχήσαντας. καὶ τοῖς ἐπαίνοις μὲν ἥδετο 2

3.6.4–5 ἀλλ' οὐδὲν ... διανοηθεὶς καὶ *hic* Hercher, *post* σιωπῆι **V**, *om.* **F**
3.6.5 σιωπῆι **F** σιωπῇ **V**
3.7.1 περὶ τράπεζαν Cobet περιτράπεζον **F** τράπεζαν **V**
οἱ ἀμφὶ **V** οἱ περὶ **F**
3.7.2 ἀράμενος Hercher ἁρπασάμενος **FV**
διώκων δὲ καὶ κατὰ **V** διώκων δὲ κατὰ **F**
3.7.3 ἦγεν **F** περιῆγεν **V** παρῆγεν Corais
τῆς χειρὸς *add.* Hercher
3.8.1 ἄγραν **F** τὴν ἄγραν **V**
3.8.2 ἔπινε **V** ἔπιε **F**
3.9.1 τοιούτου γηροτρόφου **V** τοιοῦτον γηροτρόφον **F**

Χλόης ἀκροωμένης· ὅτε δὲ κατεῖχον αὐτὸν ὡς θύσοντες Διονύσωι τῆς ἐπιούσης ἡμέρας μικροῦ δεῖν ὑφ᾽ ἡδονῆς ἐκείνους ἀντὶ τοῦ Διονύσου 3 προσεκύνησεν. αὐτίκα οὖν ἐκ τῆς πήρας προεκόμιζε μελιτώματα πολλὰ καὶ τοὺς θηραθέντας δὴ τῶν ὀρνίθων· καὶ τούτους ἐς τράπεζαν νυκτερινὴν 4 ηὐτρέπιζον. δεύτερος κρατὴρ ἵστατο καὶ δεύτερον πῦρ ἀνεκάετο, καὶ ταχὺ μάλα νυκτὸς γενομένης, δευτέρας τραπέζης ἐνεφοροῦντο, μεθ᾽ ἣν τὰ μὲν μυθολογήσαντες τὰ δὲ ἄισαντες εἰς ὕπνον ἐχώρουν, Χλόη μετὰ 5 τῆς μητρός, Δρύας ἅμα Δάφνιδι. Χλόηι μὲν οὖν οὐδὲν χρηστὸν ἦν ὅτι μὴ τῆς ἐπιούσης ἡμέρας ὀφθησόμενος ὁ Δάφνις, Δάφνις δὲ κενὴν τέρψιν ἐτέρπετο· τερπνὸν γὰρ ἐνόμιζε καὶ πατρὶ συγκοιμηθῆναι Χλόης, ὥστε καὶ περιέβαλλεν αὐτὸν καὶ κατεφίλει πολλάκις, ταῦτα πάντα ποιεῖν Χλόην ὀνειροπολούμενος.

10 Ὡς δὲ ἐγένετο ἡμέρα, κρύος μὲν ἦν ἐξαίσιον καὶ αὔρα βόρειος ἀπέκαε πάντα. οἱ δὲ ἀναστάντες θύουσι τῶι Διονύσωι κριὸν ἐνιαύσιον καὶ 2 πῦρ ἀνακαύσαντες μέγα παρεσκευάζοντο τροφήν. τῆς οὖν Νάπης ἀρτοποιούσης καὶ τοῦ Δρύαντος τὸν κριὸν ἕψοντος, σχολῆς ὁ Δάφνις καὶ ἡ Χλόη λαβόμενοι προῆλθον τῆς αὐλῆς ἵνα ὁ κιττὸς καὶ πάλιν βρόχους 3 στήσαντες καὶ ἰξὸν ἐπαλείψαντες ἐθήρων πλῆθος οὐκ ὀλίγον ὀρνίθων. ἦν δὲ αὐτοῖς καὶ φιλημάτων ἀπόλαυσις συνεχὴς καὶ λόγων ὁμιλία τερπνή· "διὰ σὲ ἦλθον, Χλόη"· "οἶδα, Δάφνι"· "διὰ σὲ ἀπολλύω τοὺς ἀθλίους κοψίχους"· "τίς οὖν σοι γένωμαι;"· "μέμνησό μου"· "μνημονεύω νὴ τὰς Νύμφας, ἃς ὤμοσά ποτε <εἰσελθοῦσα> εἰς ἐκεῖνο τὸ ἄντρον, εἰς ὃ ἥξομεν 4 εὐθέως, <ἡνίκα> ἂν ἡ χιὼν τακῆι"· "ἀλλὰ πολλή ἐστι, Χλόη, καὶ δέδοικα μὴ ἐγὼ πρὸ ταύτης τακῶ"· "θάρρει, Δάφνι, θερμός ἐστιν ὁ ἥλιος"· "εἰ γὰρ οὕτως γένοιτο, Χλόη, θερμός, ὡς τὸ κᾶον πῦρ τὴν καρδίαν τὴν ἐμήν"· "παίζεις ἀπατῶν με"· "οὐ μὰ τὰς αἶγας, ἃς σύ με ἐκέλευες ὀμνύειν".

11 Τοιαῦτα ἀντιφωνήσασα πρὸς τὸν Δάφνιν ἡ Χλόη καθάπερ ἠχώ, καλούντων αὐτοὺς τῶν περὶ τὴν Νάπην εἰσέδραμον πολὺ περιττοτέραν τῆς χθιζῆς θήραν κομίζοντες, καὶ ἀπαρξάμενοι τῶι Διονύσωι κρατῆρος 2 ἤσθιον κιττῶι τὰς κεφαλὰς ἐστεφανωμένοι, καὶ ἐπεὶ καιρὸς ἦν ἰακχάσαντες καὶ εὐάσαντες προέπεμπον τὸν Δάφνιν, πλήσαντες αὐτοῦ τὴν πήραν κρεῶν καὶ ἄρτων· ἔδωκαν δὲ καὶ τὰς φάττας καὶ τὰς κίχλας Λάμωνι καὶ Μυρτάληι κομίζειν, ὡς αὐτοὶ θηράσοντες ἄλλας ἔστ᾽ ἂν ὁ χειμὼν μένηι

3.10.1 κρύος **F** κενός **V**
ἀπέκαε **F** ὑπέκαε **V**
3.10.3 γένωμαι **F** γένομαι **V**
εἰσελθοῦσα *add.* Castiglioni, *post* ἄντρον *iam* Hercher
ἡνίκα *add.* Reeve, ὡς *alii*
3.10.4 ἐκέλευες Corais κελεύεις **FV**

καὶ ὁ κιττὸς μὴ λείπηι. ὁ δὲ ἀπήιει, φιλήσας αὐτοὺς προτέρους Χλόης, 3 ἵνα τὸ ἐκείνης καθαρὸν μείνηι φίλημα. καὶ ἄλλας δὲ πολλὰς ἦλθεν ὁδοὺς ἐπ' ἄλλαις τέχναις, ὥστε μὴ παντάπασιν αὐτοῖς γενέσθαι τὸν χειμῶνα ἀνέραστον.

12 Ἤδη δὲ ἦρος ἀρχομένου καὶ τῆς μὲν χιόνος λυομένης, τῆς δὲ γῆς γυμνουμένης καὶ τῆς πόας ὑπανθούσης, οἵ τε ἄλλοι νομεῖς ἦγον τὰς ἀγέλας εἰς νομὴν καὶ πρὸ τῶν ἄλλων Χλόη καὶ Δάφνις, οἷα μείζονι δουλεύοντες ποιμένι. εὐθὺς οὖν δρόμος ἦν ἐπὶ τὰς Νύμφας καὶ τὸ 2 ἄντρον, ἐντεῦθεν ἐπὶ τὸν Πᾶνα καὶ τὴν πίτυν, εἶτα ἐπὶ τὴν δρῦν, ὑφ' ἣν καθίζοντες καὶ τὰς ἀγέλας ἔνεμον καὶ ἀλλήλους κατεφίλουν. ἀνεζητήσαντο καὶ ἄνθη στεφανῶσαι θέλοντες τοὺς θεούς· τὰ δὲ ἄρτι ὁ ζέφυρος τρέφων καὶ ὁ ἥλιος θερμαίνων ἐξῆγεν· ὅμως δὲ εὑρέθη καὶ ἴα καὶ νάρκισσος καὶ ἀναγαλλὶς καὶ ὅσα ἦρος πρωτοφορήματα. ἠμέλχθη 3 καὶ ἀπὸ αἰγῶν καὶ ἀπὸ οἴων τινῶν γάλα νέον καὶ τοῦτο στεφανοῦντες τὰ ἀγάλματα κατέσπεισαν. ἀπήρξαντο καὶ σύριγγος, καθάπερ τὰς 4 ἀηδόνας εἰς τὴν μουσικὴν ἐρεθίζοντες, αἱ δὲ ὑπεφθέγγοντο ἐν ταῖς λόχμαις καὶ τὸν Ἴτυν κατ' ὀλίγον ἠκρίβουν, ὥσπερ ἀναμιμνηισκόμεναι τῆς ὠιδῆς ἐκ μακρᾶς σιωπῆς.

13 Ἐβληχήσατό που καὶ ποίμνιον, ἐσκίρτησάν που καὶ ἄρνες καὶ ταῖς μητράσιν ὑποκλάσαντες αὑτοὺς τὴν θηλὴν ἔσπασαν· τὰς δὲ μήπω τετοκυίας οἱ κριοὶ καταδιώκοντες καὶ κάτω στήσαντες ἔβαινον ἄλλος ἄλλην. ἐγίνοντο καὶ τράγων διώγματα καὶ ἐς τὰς αἶγας ἐρωτικώτερα 2 πηδήματα· καὶ ἐμάχοντο περὶ τῶν αἰγῶν, καὶ ἕκαστος εἶχεν ἰδίας καὶ ἐφύλαττε μή τις αὐτὰς μοιχεύσηι λαθών. κἂν γέροντας ὁρῶντας ἐξώρμησεν 3 εἰς ἀφροδίτην τὰ τοιαῦτα θεάματα. οἱ δὲ καὶ νέοι καὶ σφριγῶντες καὶ πολὺν ἤδη χρόνον ἔρωτα ζητοῦντες ἐξεκάοντο πρὸς τὰ ἀκούσματα καὶ ἐτήκοντο πρὸς τὰ θεάματα καὶ ἐζήτουν καὶ αὐτοὶ περιττότερόν τι φιλήματος καὶ περιβολῆς, μάλιστα δὲ ὁ Δάφνις. οἷα γοῦν ἐφηβήσας τῆι 4 κατὰ τὸν χειμῶνα οἰκουρίαι καὶ εὐσχολίαι πρός τε τὰ φιλήματα ὤργα

3.11.3 καθαρὸν μείνηι φίλημα **F** φίλημα καθαρὸν μείνηι **V**
3.12.2 ὑφ' **V** ἐφ' **F**
ἀνεζητήσαντο Reeve ἀνεζήτησαν το **F** ἀνεζήτησάν τε **V**
3.12.3 ἠμέλχθη καὶ Reeve ἤμελξαν καὶ Piccolos ἡ μὲν Χλόη καὶ **FV**
3.13.1 ποίμνιον **FV** ποίμνια Edmonds
κάτω **F** καμάτωι **V**
3.13.3 κἂν Courier καὶ **FV**
καὶ νέοι καὶ **V** καὶ νέοι **F** νέοι καὶ *Parisinus* 2903
3.13.4 ἐφηβήσας Bowie ἐνηβήσας **FV**
εὐσχολίαι Schäfer ἀσχολίαι **V** ἀσχαλίαι **F** *fortasse* εὐσωματίαι Bowie *coll.* Pollux 5.1.

καὶ πρὸς τὰς περιβολὰς ἐσκυτάλιζε καὶ ἦν ἐς πᾶν ἔργον περιεργότερος καὶ θρασύτερος.

14 Ἤιτει δὴ τὴν Χλόην χαρίσασθαί οἱ πᾶν ὅσον βούλεται καὶ γυμνὴν γυμνῶι συγκατακλιθῆναι μακρότερον ἢ πρόσθεν εἰώθεσαν· τοῦτο γὰρ δὴ λείπειν τοῖς Φιλητᾶ παιδεύμασιν ἵνα [δὴ] γένηται τὸ μόνον ἔρωτα 2 παῦον φάρμακον. τῆς δὲ πυνθανομένης τί πλέον ἐστὶ φιλήματος καὶ περιβολῆς καὶ αὐτῆς κατακλίσεως καὶ τί ἔγνωκε δρᾶσαι γυμνὸς γυμνῆι συγκατακλινείς, "τοῦτο" εἶπεν "ὃ οἱ κριοὶ ποιοῦσι τὰς ὄϊς καὶ οἱ τράγοι 3 τὰς αἶγας. ὁρᾶις ὡς μετὰ τοῦτο τὸ ἔργον οὔτε ἐκεῖναι φεύγουσιν ἔτι αὐτοὺς οὔτε ἐκεῖνοι κάμνουσι διώκοντες, ἀλλ' ὥσπερ κοινῆς λοιπὸν ἀπολαύσαντες ἡδονῆς συννέμονται; γλυκύ τι, ὡς ἔοικεν, ἐστὶ τὸ ἔργον 4 καὶ νικᾶι τὸ ἔρωτος πικρόν." "εἶτα οὐχ ὁρᾶις, ὦ Δάφνι, τὰς αἶγας καὶ τοὺς τράγους καὶ τοὺς κριοὺς καὶ τὰς ὄϊς ὡς ὀρθοὶ μὲν ἐκεῖνοι δρῶσιν, ὀρθαὶ δὲ ἐκεῖναι πάσχουσιν, οἱ μὲν πηδήσαντες, αἱ δὲ κατανωτισάμεναι; σὺ δέ με ἀξιοῖς συγκατακλινῆναι καὶ ταῦτα γυμνήν; καίτοιγε ἐκεῖναι 5 πόσον ἐνδεδυμένης ἐμοῦ λασιώτεραι." πείθεται Δάφνις καὶ συγκατακλινεὶς αὐτῆι πολὺν χρόνον ἔκειτο καὶ οὐδὲν ὧν ἕνεκα ὤργα ποιεῖν ἐπιστάμενος ἀνίστησιν αὐτὴν καὶ κατόπιν περιεφύετο μιμούμενος τοὺς τράγους. πολὺ δὲ μᾶλλον ἀπορηθείς, καθίσας ἔκλαεν εἰ καὶ κριῶν ἀμαθέστερος εἰς τὰ ἔρωτος ἔργα.

15 Ἦν δέ τις αὐτῶι γείτων, γεωργὸς γῆς ἰδίας, Χρόμις τὸ ὄνομα, παρηβῶν ἤδη τὸ σῶμα. τούτωι γύναιον ἦν ἐπακτὸν ἐξ ἄστεος, νέον καὶ 2 ὡραῖον καὶ ἀγροικίας ἁβρότερον· τούτωι Λυκαίνιον ὄνομα ἦν. αὕτη ἡ Λυκαίνιον ὁρῶσα τὸν Δάφνιν καθ' ἑκάστην ἡμέραν παρελαύνοντα τὰς αἶγας ἕωθεν εἰς νομήν, νύκτωρ ἐκ νομῆς, ἐπεθύμησεν ἐραστὴν κτήσασθαι 3 δώροις δελεάσασα. καὶ δή ποτε λοχήσασα μόνον καὶ σύριγγα δῶρον ἔδωκε καὶ μέλι ἐν κηρίωι καὶ πήραν ἐλάφου· εἰπεῖν δέ τι ὤκνει, τὸν Χλόης ἔρωτα καταμαντευομένη· πάνυ γὰρ ἑώρα προσκείμενον αὐτὸν τῆι κόρηι. 4 πρότερον μὲν οὖν ἐκ νευμάτων καὶ γέλωτος συνεβάλετο τοῦτο, τότε δὲ ἐξ ἑωθινοῦ σκηψαμένη πρὸς Χρόμιν ὡς παρὰ τίκτουσαν ἄπεισι γείτονα, κατόπιν τε αὐτοῖς παρηκολούθησε καὶ εἴς τινα λόχμην ἐγκρύψασα ἑαυτήν, ὡς μὴ βλέποιτο, πάντα ἤκουσεν ὅσα εἶπον, πάντα εἶδεν ὅσα

ἐσκυτάλιζε **FV**[2] ἐσκιτάλιζε **V**[1] Toup
3.14.1 γὰρ δὴ **V** γὰρ **F**
δὴ *post* ἵνα *del.* Reeve
3.14.2 ἔγνωκε Cobet ἔγνω καὶ **F** ἔγνω **V**
3.14.3 ἀπολαύσαντες **F** ἀπολαύοντες **V**
3.15.1 Χρόμις Edmonds *coll.* Theoc. 1.24 (cf. 3.15.4 Χρόμιν **F**) Χρόμης **F** Χρῶμις **V** Χρέμης Cobet
3.15.4 παρηκολούθησε **F** κατηκολούθησε **V**

ἔπραξαν· οὐκ ἔλαθεν αὐτὴν οὐδὲ κλαύσας ὁ Δάφνις. συναλγήσασα δὴ 5
τοῖς ἀθλίοις καὶ καιρὸν ἥκειν νομίσασα διττόν, τὸν μὲν εἰς τὴν ἐκείνων
σωτηρίαν, τὸν δὲ εἰς τὴν ἑαυτῆς ἐπιθυμίαν, ἐπιτεχνᾶταί τι τοιόνδε.

Τῆς ἐπιούσης ὡς παρὰ τὴν γυναῖκα ταύτην τὴν τίκτουσαν ἀπιοῦσα **16**
φανερῶς ἐπὶ τὴν δρῦν, ἔνθα ἐκαθέζοντο Δάφνις καὶ Χλόη, παραγίνεται
καὶ ἀκριβῶς μιμησαμένη τὴν τεταραγμένην "σῶσόν με," εἶπε "Δάφνι, 2
τὴν ἀθλίαν· ἐκ γάρ μοι τῶν χηνῶν τῶν εἴκοσιν ἕνα τὸν κάλλιστον ἀετὸς
ἥρπασε, καὶ οἷα μέγα φορτίον ἀράμενος οὐκ ἠδυνήθη μετέωρος ἐπὶ τὴν
συνήθη τὴν ὑψηλὴν ἐκείνην κομίσαι πέτραν, ἀλλ' εἰς τήνδε τὴν ὕλην τὴν
ταπεινὴν ἔχων κατέπεσε. σὺ τοίνυν, πρὸς τῶν Νυμφῶν καὶ τοῦ Πανὸς 3
ἐκείνου, <συν>εισελθὼν εἰς τὴν ὕλην (μόνη γὰρ δέδοικα) σῶσόν μοι τὸν
χῆνα, μηδὲ περιίδῃς ἀτελῆ μοι τὸν ἀριθμὸν γενόμενον. τάχα δὲ καὶ 4
αὐτὸν τὸν ἀετὸν ἀποκτενεῖς καὶ οὐκέτι πολλοὺς ὑμῶν ἄρνας καὶ ἐρίφους
ἁρπάσει. τὴν δὲ ἀγέλην τέως φρουρήσει Χλόη· πάντως αὐτὴν ἴσασιν αἱ
αἶγες ἀεί σοι συννέμουσαν."

Οὐδὲν οὖν τῶν μελλόντων ὑποπτεύσας ὁ Δάφνις εὐθὺς ἀνίσταται καὶ **17**
ἀράμενος τὴν καλαύροπα κατόπιν ἠκολούθει τῆι Λυκαινίωι· ἡ δὲ ἡγεῖτο
ὡς μακροτάτω τῆς Χλόης, καὶ ἐπειδὴ κατὰ τὸ πυκνότατον ἐγένοντο
πηγῆς πλησίον καθίσαι κελεύσασα αὐτόν "ἐρᾶις," εἶπε "Δάφνι, Χλόης, καὶ
τοῦτο ἔμαθον ἐγὼ νύκτωρ παρὰ τῶν Νυμφῶν δι' ὀνείρατος, αἵ μοι καὶ τὰ 2
χθιζά σου διηγήσαντο δάκρυα καὶ ἐκέλευσάν σε σῶσαι διδαξαμένην τὰ
ἔρωτος ἔργα. τὰ δέ ἐστιν οὐ φίλημα καὶ περιβολὴ καὶ οἷα δρῶσι κριοὶ καὶ
τράγοι. ἄλλα ταῦτα πηδήματα καὶ τῶν ἐκεῖ γλυκύτερα· πρόσεστι γὰρ
αὐτοῖς χρόνος μακροτέρας ἡδονῆς. εἰ δή σοι φίλον ἀπηλλάχθαι κακῶν 3
καὶ ἐν πείραι γενέσθαι ζητουμένων τερπνῶν, ἴθι, παραδίδου μοι τερπνὸν
σαυτὸν μαθητήν, ἐγὼ δὲ χαριζομένη ταῖς Νύμφαις ἐκεῖνα διδάξω."

Οὐκ ἐκαρτέρησεν ὁ Δάφνις ὑφ' ἡδονῆς, ἀλλ' ἅτε ἄγροικος καὶ αἰπόλος **18**
καὶ ἐρῶν καὶ νέος, πρὸ τῶν ποδῶν καταπεσὼν τὴν Λυκαίνιον ἱκέτευεν
ὅτι τάχιστα διδάξαι τὴν τέχνην, δι' ἧς ὃ βούλεται δράσει Χλόην· καὶ 2

3.16.1 ταύτην Giangrande λαβὴν **V** λαβεῖν **F** ἐκείνην Courier
ἔνθα Courier ἐν ἧι **FV**
ἐκαθέζοντο Courier ἐκαθέζετο **V** ἐκάθητο **F**
3.16.2 ἐκείνην κομίσαι Reeve κομίσαι ἐκείνην **FV**
συνεισελθὼν Courier εἰσελθὼν **FV**
3.16.3 (μόνη γὰρ δέδοικα) σῶσόν μοι τὸν χῆνα **F** σῶσόν μοι τὸν χῆνα (μόνη γὰρ δέδοικα εἰσελθεῖν) **V**
μοι ... μοι **F** μου ... μου **V**
3.17.1 οὖν *om.* **V**
ἀνίσταται **V** ἐγείρεται **F**
3.17.3 τερπνὸν *del.* Reeve

ὥσπερ τι μέγα καὶ θεόπεμπτον ἀληθῶς μέλλων διδάσκεσθαι καὶ ἔριφον αὐτῆι σηκίτην δώσειν ἐπηγγείλατο καὶ τυροὺς ἁπαλοὺς πρωτορρύτου
3 γάλακτος καὶ τὴν αἶγα αὐτήν. εὑροῦσα δὴ ἡ Λυκαίνιον αἰπολικὴν ἀφθονίαν οἵαν οὐ προσεδόκησεν ἤρχετο παιδεύειν τὸν Δάφνιν τοῦτον τὸν τρόπον. ἐκέλευσεν αὐτὸν καθίσαι πλησίον αὑτῆς ὡς ἔχει καὶ φιλήματα φιλεῖν οἷα εἰώθει καὶ ὅσα καὶ φιλοῦντα ἅμα περιβάλλειν καὶ κατακλίνεσθαι χαμαί.
4 ὡς δὲ ἐκαθέσθη καὶ ἐφίλησε καὶ κατεκλίθη, μαθοῦσα ἐνεργεῖν δυνάμενον καὶ σφριγῶντα, ἀπὸ μὲν τῆς ἐπὶ πλευρὰν κατακλίσεως ἀνίστησιν, αὑτὴν δὲ ὑποστορέσασα ἐντέχνως ἐς τὴν τέως ζητουμένην ὁδὸν ἦγε. τὸ δὲ ἐντεῦθεν οὐδὲν περιειργάζετο ξένον· αὐτὴ γὰρ ἡ φύσις λοιπὸν ἐπαίδευε τὸ πρακτέον.

19 Τελεσθείσης δὲ τῆς ἐρωτικῆς παιδαγωγίας ὁ μὲν Δάφνις ἔτι ποιμενικὴν γνώμην ἔχων ὥρμητο τρέχειν ἐπὶ τὴν Χλόην καὶ ὅσα πεπαίδευτο δρᾶν αὐτίκα, καθάπερ δεδοικὼς μὴ βραδύνας ἐπιλάθοιτο· ἡ δὲ Λυκαίνιον
2 κατασχοῦσα αὐτὸν ἔλεξεν ὧδε· "ἔτι καὶ ταῦτά σε δεῖ μαθεῖν, Δάφνι· ἐγὼ γυνὴ τυγχάνουσα πέπονθα νῦν οὐδέν· πάλαι γάρ με ταῦτα ἀνὴρ ἄλλος ἐπαίδευσε, μισθὸν τὴν παρθενίαν λαβών· Χλόη δὲ συμπαλαίουσά σοι ταύτην τὴν πάλην καὶ οἰμώξει καὶ κλαύσεται κἀν αἵματι κείσεται πολλῶι
3 [καθάπερ πεφονευμένη]. ἀλλὰ σὺ τὸ αἷμα μὴ φοβηθῆις, ἀλλ' ἡνίκα ἂν πείσηις αὐτήν σοι παρασχεῖν, ἄγαγε αὐτὴν εἰς τοῦτο τὸ χωρίον ἵνα, κἂν βοήσηι, μηδεὶς ἀκούσηι, κἂν δακρύσηι, μηδεὶς ἴδηι, κἂν αἱμαχθῆι, λούσηται τῆι πηγῆι· καὶ μέμνησο ὅτι σε ἄνδρα ἐγὼ πρὸ Χλόης πεποίηκα."

20 Ἡ μὲν οὖν Λυκαίνιον τοσαῦτα ὑποθεμένη κατ' ἄλλο μέρος τῆς ὕλης ἀπῆλθεν, ὡς ἔτι ζητοῦσα τὸν χῆνα· ὁ δὲ Δάφνις εἰς λογισμὸν ἄγων τὰ εἰρημένα τῆς μὲν προτέρας ὁρμῆς ἀπήλλακτο, διοχλεῖν δὲ τῆι Χλόηι περιττότερον ὤκνει φιλήματος καὶ περιβολῆς, μήτε βοῆσαι θέλων αὐτὴν ὡς πρὸς πολέμιον μήτε δακρῦσαι ὡς ἀλγοῦσαν μήτε αἱμαχθῆναι καθάπερ
2 πεφονευμένην· ἀρτιμαθὴς γὰρ ὢν ἐδεδοίκει τὸ αἷμα καὶ ἐνόμιζεν ὅτι ἄρα ἐκ μόνου τραύματος αἷμα γίνεται. γνοὺς δὲ τὰ συνήθη τέρπεσθαι μετ'

3.18.2 σηκίτηνιν **F** *om.* **V**
3.18.3 δὴ **V** δὲ **F**
ἀφθονίαν **FV** ἀφέλειαν Huet
ἤρχετο ... τρόπον *om.* **F**
αὑτῆς Reeve αὐτῆς **FV**
καὶ φιλοῦντα **F** φιλοῦντα **V**
3.19.1 ὥρμητο **F** ὥρμησε **V**
3.19.2 κἀν Villoison καὶ **FV**
καθάπερ πεφονευμένη *del.* Castiglioni
3.19.3 δακρύσηι *Parisinus* 2903 δακρύηι **FV**

αὐτῆς, ἐξέβη τῆς ὕλης καὶ ἐλθὼν ἵνα ἐκάθητο στεφανίσκον ἴων πλέκουσα, τόν τε χῆνα τῶν τοῦ ἀετοῦ ὀνύχων ἐψεύσατο ἐξαρπάσαι καὶ περιφὺς ἐφίλησεν, οἷον ἐν τῆι τέρψει Λυκαίνιον· τοῦτο γὰρ ἐξῆν ὡς ἀκίνδυνον· ἡ 3 δὲ τὸν στέφανον ἐφήρμοσεν αὐτοῦ τῆι κεφαλῆι καὶ τὴν κόμην ἐφίλησεν ὡς τῶν ἴων κρείττονα καὶ τῆς πήρας προκομίσασα παλάθης μοῖραν καὶ ἄρτους τινὰς ἔδωκε φαγεῖν· καὶ ἐσθίοντος ἀπὸ τοῦ στόματος ἥρπαζε καὶ οὕτως ἤσθιεν ὥσπερ νεοττὸς ὄρνιθος.

Ἐσθιόντων δὲ αὐτῶν καὶ περιττότερα φιλούντων ὧν ἤσθιον, ναῦς **21** ἁλιέων ὤφθη παραπλέουσα. ἄνεμος μὲν οὐκ ἦν, γαλήνη δὲ ἦν καὶ ἐρέττειν ἐδόκει καὶ ἤρεττον ἐρρωμένως· ἠπείγοντο γὰρ νεαλεῖς ἰχθῦς εἰς τὴν πόλιν διασώσασθαι τῶν τινι πλουσίων. οἷον οὖν εἰώθασι ναῦται 2 δρᾶν ἐς καμάτων ἀμέλειαν, τοῦτο κἀκεῖνοι δρῶντες τὰς κώπας ἀνέφερον· εἷς μὲν αὐτοῖς κελευστὴς ναυτικὰς ἦιδεν ὠιδάς, οἱ δὲ λοιποὶ καθάπερ χορὸς ὁμοφώνως κατὰ καιρὸν τῆς ἐκείνου φωνῆς ἐβόων. ἡνίκα μὲν οὖν 3 ἐν ἀναπεπταμένηι τῆι θαλάσσηι ταῦτα ἔπραττον, ἠφανίζετο ἡ βοὴ χεομένης τῆς φωνῆς εἰς πολὺν ἀέρα· ἐπεὶ δὲ ἄκραι τινὶ ὑποδραμόντες εἰς κόλπον μηνοειδῆ καὶ κοῖλον εἰσήλασαν, μείζων μὲν ἠκούετο βοή, σαφῆ δὲ ἐξέπιπτεν εἰς τὴν ὕλην τὰ τῶν κελευστῶν ἄισματα. κοῖλος 4 γὰρ τὸ πεδίον αὐλὼν ὑπερκείμενος καὶ τὸν ἦχον εἰς αὐτὸν ὡς ὄργανον δεχόμενος πάντων τῶν λεγομένων μιμητὴν φωνὴν ἀπεδίδου, ἰδίαι μὲν τῶν κωπῶν τὸν ἦχον, ἰδίαι δὲ τὴν φωνὴν τῶν ναυτῶν, καὶ ἐγίνετο ἄκουσμα τερπνόν. φθανούσης γὰρ τῆς ἀπὸ τῆς θαλάσσης φωνῆς ἡ ἐκ τῆς γῆς φωνὴ τοσοῦτον ἐπαύετο βράδιον ὅσον ἤρξατο.

Ὁ μὲν οὖν Δάφνις εἰδὼς τὸ πραττόμενον μόνηι τῆι θαλάσσηι προσεῖχε **22** καὶ ἐτέρπετο τῆι νηὶ παρατρεχούσηι τὸ πεδίον θᾶττον πτεροῦ καὶ ἐπειρᾶτό τινα διασώσασθαι τῶν ἀισμάτων, ὡς γένοιτο τῆς σύριγγος μέλη· ἡ δὲ Χλόη τότε πρῶτον πειρωμένη τῆς καλουμένης ἠχοῦς ποτὲ μὲν 2 εἰς τὴν θάλασσαν ἀπέβλεπε, τῶν ναυτῶν κελευόντων, ποτὲ δὲ εἰς τὴν ὕλην ὑπέστρεφε, ζητοῦσα τοὺς ἀντιφωνοῦντας. καὶ ἐπεὶ παραπλευσάντων 3

3.20.2 τῶν τοῦ ἀετοῦ ὀνύχων **V** τοῦ ἀετοῦ τῶν ὀνύχων **F**
περιφὺς **F** περιθεὶς **V**
3.20.3 προκομίσασα ... φαγεῖν *om.* **F**
προκομίσασα Bernard προσκομίσασα **V**
3.21.1 περιττότερα **F** περιττότερον **V**
διασώσασθαι **FV** διακομίσασθαι Naber
τινὶ Hemsterhuys τινῶν **FV**
3.21.3 κελευστῶν Cobet κελευσμάτων **V** λευκασμάτων **F**
3.21.4 τὸ πεδίον *del.* Edmonds τῶι πεδίωι ὑποκείμενος Moll
ἐπαύετο (?) **F** ἐπαύσατο **V**
3.22.1 πεδίον *om.* **V**
3.22.2 ὕλην **V** γῆν **F**

ἦν κἀν τῶι αὐλῶνι σιγή, ἐπυνθάνετο τοῦ Δάφνιδος, εἰ καὶ ὀπίσω τῆς ἄκρας ἐστὶ θάλασσα καὶ ναῦς ἄλλη παραπλεῖ καὶ ἄλλοι ναῦται τὰ αὐτὰ
4 ἦιδον καὶ ἅμα πάντες σιωπῶσι. γελάσας οὖν ὁ Δάφνις ἡδὺ καὶ φιλήσας ἥδιον φίλημα καὶ τὸν τῶν ἴων στέφανον ἐκείνηι περιθεὶς ἤρξατο αὐτῆι μυθολογεῖν τὸν μῦθον τῆς Ἠχοῦς, αἰτήσας εἰ διδάξειε μισθὸν παρ' αὐτῆς ἄλλα φιλήματα δέκα.

23 "Νυμφῶν, ὦ κόρη, πολὺ γένος, Μελίαι καὶ Δρυάδες καὶ Ἕλειοι· πᾶσαι καλαί, πᾶσαι μουσικαί. [καὶ] μιᾶς τούτων θυγάτηρ Ἠχὼ γίνεται, θνητὴ
2 μὲν ὡς ἐκ πατρὸς θνητοῦ, καλὴ δὲ ὡς ἐκ μητρὸς καλῆς. τρέφεται μὲν ὑπὸ Νυμφῶν, παιδεύεται δὲ ὑπὸ Μουσῶν συρίζειν, αὐλεῖν, <ἄιδειν> τὰ πρὸς λύραν, τὰ πρὸς κιθάραν, πᾶσαν ὠιδήν, ὥστε καὶ παρθενίας εἰς ἄνθος ἀκμάσασα ταῖς Νύμφαις συνεχόρευε, ταῖς Μούσαις συνῆιδεν· ἄρρενας
3 δὲ ἔφευγε πάντας, καὶ ἀνθρώπους καὶ θεούς, φιλοῦσα τὴν παρθενίαν· ὁ Πὰν ὀργίζεται τῆι κόρηι, τῆς μουσικῆς φθονῶν, τοῦ κάλλους μὴ τυχών, καὶ μανίαν ἐμβάλλει τοῖς ποιμέσι καὶ τοῖς αἰπόλοις. οἱ δὲ ὥσπερ κύνες ἢ λύκοι διασπῶσιν αὐτὴν καὶ ῥίπτουσιν εἰς πᾶσαν τὴν γῆν ἔτι ἄιδοντα
4 τὰ μέλη. καὶ τὰ μέλη Γῆ χαριζομένη Νύμφαις ἔκρυψε πάντα καὶ ἐτήρησε τὴν μουσικὴν καὶ γνώμηι Μουσῶν ἀφίησι φωνὴν καὶ μιμεῖται πάντα καθάπερ τότε ἡ κόρη, θεούς, ἀνθρώπους, ὄργανα, θηρία· μιμεῖται καὶ
5 αὐτὸν συρίττοντα τὸν Πᾶνα. ὁ δὲ ἀκούσας ἀναπηδᾶι καὶ διώκει κατὰ τῶν ὀρῶν, οὐκ ἐρῶν τυχεῖν ἀλλ' ἢ τοῦ μαθεῖν τίς ἐστιν ὁ λανθάνων μαθητής." ταῦτα μυθολογήσαντα τὸν Δάφνιν οὐ δέκα μόνον φιλήματα ἀλλὰ πάνυ πολλὰ κατεφίλησεν ἡ Χλόη· μικροῦ γὰρ καὶ τὰ αὐτὰ εἶπεν ἡ Ἠχώ, καθάπερ μαρτυροῦσα ὅτι μηδὲν ἐψεύσατο.

24 Θερμοτέρου δὲ καθ' ἑκάστην ἡμέραν γινομένου τοῦ ἡλίου, οἷα τοῦ μὲν ἦρος παυομένου τοῦ δὲ θέρους ἀρχομένου, πάλιν αὐτοῖς ἐγίνοντο
2 καιναὶ τέρψεις καὶ θέρειοι. ὁ μὲν γὰρ ἐνήχετο ἐν τοῖς ποταμοῖς, ἡ δὲ ἐν ταῖς πηγαῖς ἐλούετο. ὁ μὲν ἐσύριζεν ἁμιλλώμενος πρὸς τὰς πίτυς, ἡ δὲ ἦιδε ταῖς ἀηδόσιν ἐρίζουσα. ἐθήρων ἀκρίδας λάλους, ἐλάμβανον τέττιγας ἠχοῦντας· ἄνθη συνέλεγον, δένδρα ἔσειον, ὀπώραν ἤσθιον. ἤδη ποτὲ καὶ
3 γυμνοὶ συγκατεκλίθησαν καὶ ἓν δέρμα αἰγὸς ἐπεσύραντο. καὶ ἐγένετο ἂν

3.23.1 Μελίαι καὶ Cobet Μελίαι Jungermann μελικαὶ **V** μέλι καὶ **F**
καὶ *del.* Reeve
3.23.2 ἄιδειν *suppl.* Reeve
3.23.3 ἄιδοντα **FV** ἀιδούσης Schäfer
3.23.4 πάντα *om.* **V**
3.24.1 γινομένου *edd.* γιγνομένου **V** γενομένου **F**
ἐγίνοντο **V** ἐγίγνοντο **F**
3.24.2 ὀπώραν *edd.* ὀπώρας **V** ὀπῶραν **F**

γυνὴ Χλόη ῥαιδίως, εἰ μὴ Δάφνιν ἐτάραξε τὸ αἷμα. ἀμέλει καὶ δεδοικὼς μὴ νικηθῆι τὸν λογισμόν ποτε πολλὰ γυμνοῦσθαι τὴν Χλόην οὐκ ἐπέτρεπεν, ὥστε ἐθαύμαζε μὲν ἡ Χλόη, τὴν δὲ αἰτίαν ἠιδεῖτο πυθέσθαι.

25 Ἐν τῶι θέρει τῶιδε καὶ μνηστήρων πλῆθος ἦν περὶ τὴν Χλόην καὶ πολλοὶ πολλαχόθεν ἐφοίτων παρὰ τὸν Δρύαντα πρὸς γάμον αἰτοῦντες αὐτήν, καὶ οἱ μέν τι δῶρον ἔφερον, οἱ δὲ ἐπηγγέλλοντο μεγάλα εἰ ταύτης τύχοιεν. 2 ἡ μὲν οὖν Νάπη ταῖς ἐλπίσιν ἐπαιρομένη συνεβούλευεν ἐκδιδόναι τὴν Χλόην μηδὲ κατέχειν οἴκοι πρὸς πλέον τηλικαύτην κόρην, ἣ τάχα μικρὸν ὕστερον νέμουσα τὴν παρθενίαν ἀπολέσει καὶ ἄνδρα ποιήσεταί τινα τῶν ποιμένων ἐπὶ μήλοις ἢ ῥόδοις, ἀλλ' ἐκείνην τε ποιῆσαι δέσποιναν οἰκίας καὶ αὐτοὺς πολλὰ λαβόντας ἰδίωι φυλάττειν αὐτὰ καὶ γνησίωι παιδίωι (γεγόνει δὲ αὐτοῖς ἄρρεν παιδίον οὐ πρὸ πολλοῦ τινος)· 3 ὁ δὲ Δρύας ποτὲ μὲν ἐθέλγετο τοῖς λεγομένοις (μείζονα γὰρ ἢ κατὰ ποιμαίνουσαν κόρην δῶρα ὠνομάζετο παρ' ἑκάστου), ποτὲ δὲ <ἐννοήσας> ὡς κρείττων ἐστὶν ἡ παρθένος μνηστήρων γεωργῶν καὶ ὡς, εἴ ποτε τοὺς ἀληθινοὺς γονέας εὕροι, μεγάλως αὐτοὺς εὐδαίμονας θήσει, ἀνεβάλλετο τὴν ἀπόκρισιν καὶ εἷλκε χρόνον ἐκ χρόνου καὶ ἐν τῶι τέως ἀπεκέρδαινεν οὐκ ὀλίγα δῶρα. 4 ἡ μὲν δὴ μαθοῦσα λυπηρῶς πάνυ διῆγε καὶ τὸν Δάφνιν ἐλάνθανεν ἐπὶ πολύ, λυπεῖν οὐ θέλουσα· ὡς δὲ ἐλιπάρει καὶ ἐνέκειτο πυνθανόμενος καὶ ἐλυπεῖτο μᾶλλον μὴ μανθάνων ἢ ἔμελλε μαθών, πάντα αὐτῶι διηγεῖται, τοὺς μνηστευομένους ὡς πολλοὶ καὶ πλούσιοι, τοὺς λόγους οὓς ἡ Νάπη σπεύδουσα [πρὸς] τὸν γάμον ἔλεγεν, ὡς οὐκ ἀπείπατο Δρύας, ἀλλ' [ὡς] εἰς τὸν τρυγητὸν ἀναβέβληται.

26 Ἔκφρων ἐπὶ τούτοις ὁ Δάφνις γίνεται καὶ ἐδάκρυσε καθήμενος, ἀποθανεῖσθαι μηκέτι νεμούσης Χλόης λέγων· καὶ οὐκ αὐτὸς μόνος, ἀλλὰ καὶ τὰ πρόβατα μετὰ τοιοῦτον ποιμένα. εἶτα ἀνενεγκὼν ἐθάρρει καὶ πείσειν ἐνενόει τὸν πατέρα καὶ ἕνα τῶν μνωμένων αὑτὸν ἠρίθμει καὶ πολὺ κρατήσειν ἤλπιζε τῶν ἄλλων. 2 ἓν αὐτὸν ἐτάραττεν· οὐκ ἦν Λάμων πλούσιος. τοῦτο αὐτοῦ τὴν ἐλπίδα μόνον λεπτὴν εἰργάζετο·

3.24.3 πυθέσθαι **V** πυνθάνεσθαι **F**
3.25.1 ἐπηγγέλλοντο μεγάλα **V** πολλὰ ὑπέσχοντο **F**
εἰ ταύτης τύχοιεν *om.* **V**
3.25.2 γεγόνει **V** ἐγεγόνει **F**
3.25.3 κόρην δῶρα ὠνομάζετο **V** ὠνομάζετο κόρην δῶρα **F**
ἐννοήσας *add.* Villoison
εἷλκε **F** ἤνεγκε **V**
3.25.4 πρὸς *del.* Hercher
ὡς *del.* Cobet
3.26.1 ἐδάκρυσε **FV** ἐδάκρυε Castiglioni
3.26.2 πλούσιος **V** ἀλλ' οὐδὲ ἐλεύθερος εἰ καὶ πλούσιος **F**

ὅμως δὲ ἐδόκει μνᾶσθαι, καὶ τῆι Χλόηι συνεδόκει. τῶι Λάμωνι μὲν οὖν οὐδὲν ἐτόλμησεν εἰπεῖν, τῆι Μυρτάληι δὲ θαρρήσας καὶ τὸν ἔρωτα ἐμήνυσε καὶ περὶ τοῦ γάμου λόγους προσήνεγκεν· ἡ δὲ τῶι Λάμωνι
3 νύκτωρ ἐκοινώσατο. σκληρῶς δὲ ἐκείνου τὴν ἔντευξιν ἐνεγκόντος καὶ λοιδορήσαντος εἰ παιδὶ θυγάτριον ποιμένων προξενεῖ μεγάλην ἐν τοῖς γνωρίσμασιν ἐπαγγελλομένωι τύχην, ὃς αὐτούς, εὑρὼν τοὺς οἰκείους, καὶ ἐλευθέρους θήσει καὶ δεσπότας ἀγρῶν μειζόνων, ἡ Μυρτάλη, διὰ τὸν ἔρωτα φοβουμένη μὴ τελέως ἀπελπίσας ὁ Δάφνις τὸν γάμον τολμήσηι
4 τι θανατῶδες, ἄλλας αὐτῶι τῆς ἀντιρρήσεως αἰτίας ἀπήγγελλε· "πένητές ἐσμεν, ὦ παῖ, καὶ δεόμεθα νύμφης φερούσης τι μᾶλλον· οἱ δὲ πλούσιοι καὶ πλουσίων νυμφίων δεόμενοι. ἴθι δή, πεῖσον Χλόην, ἡ δὲ τὸν πατέρα, μηδὲν αἰτεῖν μέγα καὶ <δοῦναι> γαμεῖν· πάντως δέ που κἀκείνη φιλεῖ σε καὶ βούλεται συγκαθεύδειν πένητι καλῶι μᾶλλον ἢ πιθήκωι πλουσίωι."

27 Μυρτάλη μὲν οὔποτε ἐλπίσασα Δρύαντα τούτοις συντεθήσεσθαι μνηστῆρας ἔχοντα πλουσιωτάτους εὐπρεπῶς ᾤετο παρῃτῆσθαι τὸν γάμον, Δάφνις δὲ οὐκ εἶχε μέμφεσθαι τὰ λελεγμένα. λειπόμενος δὲ πολὺ τῶν αἰτουμένων τὸ σύνηθες ἐρασταῖς πενομένοις ἔπραττεν· ἐδάκρυε
2 καὶ τὰς Νύμφας αὖθις ἐκάλει βοηθούς. αἱ δὲ αὐτῶι καθεύδοντι νύκτωρ ἐν τοῖς αὐτοῖς ἐφίστανται σχήμασιν ἐν οἷς καὶ πρότερον, ἔλεγε δὲ ἡ πρεσβυτάτη πάλιν· "γάμου μὲν μέλει τῆς Χλόης ἄλλωι θεῶι, δῶρα δέ σοι
3 δώσομεν ἡμεῖς ἃ θέλξει Δρύαντα. ἡ ναῦς ἡ τῶν Μηθυμναίων νεανίσκων, ἧς τὴν λύγον αἱ σαί ποτε αἶγες κατέφαγον, ἡμέραι μὲν ἐκείνηι μακρὰν τῆς γῆς ὑπηνέχθη πνεύματι· νυκτὸς δὲ πελαγίου ταράξαντος ἀνέμου τὴν
4 θάλασσαν εἰς τὴν γῆν εἰς τὰς τῆς ἄκρας πέτρας ἐξεβράσθη. αὕτη μὲν οὖν διεφθάρη καὶ <τὰ> πολλὰ τῶν ἐν αὐτῆι, βαλάντιον δὲ τρισχιλίων δραχμῶν ὑπὸ τοῦ κύματος ἀπεπτύσθη καὶ κεῖται φυκίοις κεκαλυμμένον πλησίον δελφῖνος νεκροῦ, δι' ὃν οὐδεὶς οὐδὲ προσῆλθεν ὁδοιπόρος, τὸ
5 δυσῶδες τῆς σηπεδόνος παρατρέχων. ἀλλὰ σὺ πρόσελθε καὶ προσελθὼν ἀνελοῦ καὶ ἀνελόμενος δός. ἱκανόν σοι νῦν δόξαι μὴ πένητι, χρόνωι δὲ ὕστερον ἔσηι καὶ πλούσιος."

28 Αἱ μὲν ταῦτα εἰποῦσαι τῆι νυκτὶ συναπῆλθον· γενομένης δὲ ἡμέρας ἀναπηδήσας ὁ Δάφνις περιχαρὴς ἤλαυνε ῥοίζωι πολλῶι τὰς αἶγας εἰς τὴν

3.26.4 δοῦναι *add.* Dalmeyda
3.27.1 μὲν **V** μὲν οὖν **F**
συντεθήσεσθαι **V** συνθήσεσθαι **F**
3.27.4 αὕτη **F** αὐτὴ **V**
τὰ *add.* Castiglioni
3.27.5 νῦν δόξαι **F** δόξαι νῦν **V**

νομήν· καὶ τὴν Χλόην φιλήσας καὶ τὰς Νύμφας προσκυνήσας κατῆλθεν ἐπὶ <τὴν> θάλασσαν ὡς περιρράνασθαι θέλων καὶ ἐπὶ τῆς ψάμμου πλησίον τῆς κυματωγῆς ἐβάδιζε ζητῶν τὰς τρισχιλίας. (2) ἔμελλε δὲ ἄρα οὐ πολὺν κάματον ἕξειν· ὁ γὰρ δελφὶς οὐκ ἀγαθὸν ὀδωδὼς αὐτῶι προσέπιπτεν ἐρριμμένος καὶ μυδῶν· οὗ τῆι σηπεδόνι καθάπερ ἡγεμόνι χρώμενος ὁδοῦ προσῆλθέ τε εὐθὺς καὶ τὰ φυκία ἀφελὼν εὑρίσκει τὸ βαλάντιον ἀργυρίου μεστόν. (3) τοῦτο ἀνελόμενος καὶ εἰς τὴν πήραν ἐνθέμενος οὐ πρόσθεν ἀπῆλθε, πρὶν τὰς Νύμφας εὐφημῆσαι καὶ αὐτὴν τὴν θάλασσαν. καίπερ γὰρ αἰπόλος ὤν, ἤδη καὶ τὴν θάλασσαν ἐνόμιζε τῆς γῆς γλυκυτέραν, ὡς εἰς τὸν γάμον αὐτῶι τὸν Χλόης συλλαμβάνουσαν.

29 Εἰλημμένος δὲ τῶν τρισχιλίων οὐκέτ' ἔμελλεν, ἀλλ' ὡς πάντων ἀνθρώπων πλουσιώτατος, οὐ μόνον τῶν ἐκεῖ γεωργῶν, αὐτίκα ἐλθὼν παρὰ τὴν Χλόην διηγεῖται αὐτῆι τὸ ὄναρ, δείκνυσι τὸ βαλάντιον, κελεύει τὰς ἀγέλας φυλάττειν, ἔστ' ἂν ἐπανέλθηι, καὶ συντείνας σοβεῖ παρὰ τὸν Δρύαντα. καὶ εὑρὼν πυρούς τινας ἀλωνοτριβοῦντα μετὰ τῆς Νάπης πάνυ θρασὺν ἐμβάλλει λόγον περὶ γάμου. (2) "ἐμοὶ δὸς Χλόην γυναῖκα· ἐγὼ καὶ θερίζειν οἶδα καλῶς καὶ κλᾶν ἄμπελον καὶ φυτὰ κατορύττειν· οἶδα καὶ γῆν ἀροῦν καὶ λικμῆσαι πρὸς ἄνεμον. ἀγέλην δὲ ὅπως νέμω μάρτυς Χλόη. πεντήκοντα αἶγας παραλαβὼν διπλασίονας πεποίηκα· ἔθρεψα καὶ τράγους μεγάλους καὶ καλούς, πρότερον δὲ ἀλλοτρίοις τὰς αἶγας ὑπεβάλλομεν. (3) ἀλλὰ καὶ νέος εἰμὶ καὶ γείτων ὑμῖν ἄμεμπτος, καί με ἔθρεψεν αἴξ, ὡς Χλόην ὄϊς. τοσοῦτον δὲ τῶν ἄλλων κρατῶν οὐδὲ δώροις ἡττηθήσομαι· (4) ἐκεῖνοι δώσουσιν αἶγας καὶ πρόβατα καὶ ζεῦγος ψωραλέων βοῶν καὶ σῖτον μηδὲ ἀλεκτορίδας θρέψαι δυνάμενον, παρ' ἐμοῦ δὲ αἵδε ὑμῖν τρισχίλιαι. μόνον ἴστω τοῦτο μηδείς, μὴ Λάμων αὐτὸς οὑμὸς πατήρ." ἅμα τε ἐδίδου καὶ περιβαλὼν κατεφίλει.

30 Οἱ δὲ παρ' ἐλπίδα ἰδόντες τοσοῦτον ἀργύριον αὐτίκα τε δώσειν ἐπηγγέλλοντο τὴν Χλόην καὶ πείσειν ὑπισχνοῦντο τὸν Λάμωνα. (2) ἡ μὲν δὴ Νάπη μετὰ τοῦ Δάφνιδος αὐτοῦ μένουσα περιήλαυνε τὰς βοῦς καὶ τοῖς τριβόλοις κατειργάζετο τὸν στάχυν· ὁ δὲ Δρύας θησαυρίσας τὸ

3.28.1 τὴν *add.* Kaïris
κυματωγῆς **F** κυματώδους γῆς **V**
3.28.3 τὸν Χλόης **V** τῆς Χλόης **F**
3.29.1 αὐτῆι *om.* **V**
γάμου *edd.* γάμον **F** *et fort.* **V** τοῦ γάμου Castiglioni
3.29.2 θερίζειν Kaïris συρίζειν **FV**
κλᾶν *om.* **V**
3.29.4 μὴ **FV** μηδὲ Reeve
3.30.2 τριβόλοις Jungermann τριβίοις **FV**

βαλάντιον ἔνθα ἀπέκειτο τὰ γνωρίσματα ταχὺς παρὰ τὸν Λάμωνα καὶ τὴν Μυρτάλην ἐφέρετο μέλλων παρ' αὐτῶν, τὸ καινότατον, μνᾶσθαι νυμφίον.
3 εὑρὼν δὲ κἀκείνους κριθία μετροῦντας οὐ πρὸ πολλοῦ λελικμημένα ἀθύμως τε ἔχοντας ὅτι μικροῦ δεῖν ὀλιγώτερα ἦν τῶν καταβληθέντων σπερμάτων, ἐπ' ἐκείνοις μὲν παρεμυθήσατο, κοινὴν ὁμολογήσας ἔνδειαν
4 πανταχοῦ γεγονέναι, τὸν δὲ Δάφνιν ᾐτεῖτο Χλόηι καὶ ἔλεγεν ὅτι πολλὰ ἄλλων διδόντων, οὐδὲν παρ' αὐτῶν λήψεται, μᾶλλον δέ τι οἴκοθεν αὐτοῖς ἐπιδώσει· συντεθράφθαι γὰρ ἀλλήλοις κἀν τῶι νέμειν συνῆφθαι φιλίαι ῥαιδίως λυθῆναι μὴ δυναμένηι, ἤδη δὲ καὶ ἡλικίαν ἔχειν ὡς συγκαθεύδειν
5 μετ' ἀλλήλων. ὁ μὲν ταῦτα καὶ ἔτι πλείω <τούτων> ἔλεγεν, οἷα τοῦ πεῖσαι λέγων ἆθλον ἔχων τὰς τρισχιλίας· ὁ δὲ Λάμων μήτε πενίαν ἔτι προβάλεσθαι δυνάμενος (αὐτοὶ γὰρ οὐχ ὑπερηφάνουν) μήτε ἡλικίαν Δάφνιδος (ἤδη γὰρ μειράκιον ἦν) τὸ μὲν ἀληθὲς οὐδ' ὣς ἐξηγόρευσεν, ὅτι κρείττων ἐστὶ τοιούτου γάμου, χρόνον δὲ σιωπήσας ὀλίγον οὕτως ἀπεκρίνατο·

31 "Δίκαια ποιεῖτε τοὺς γείτονας προτιμῶντες τῶν ξένων καὶ πενίας ἀγαθῆς πλοῦτον μὴ νομίζοντες κρείττονα. ὁ Πὰν ὑμᾶς ἀντὶ τῶνδε καὶ
2 αἱ Νύμφαι φιλήσειαν. ἐγὼ δὲ σπεύδω μὲν καὶ αὐτὸς τὸν γάμον τοῦτον· καὶ γὰρ ἂν μαινοίμην, εἰ μὴ γέρων τε ὢν ἤδη καὶ χειρὸς εἰς τὰ ἔργα δεόμενος περιττοτέρας ᾤιμην καὶ τὸν ὑμέτερον οἶκον φίλον προσλαβεῖν
3 ἀγαθόν τι μέγα· περισπούδαστος δὲ καὶ Χλόη, καλὴ καὶ ὡραία κόρη καὶ πάντα ἀγαθή· δοῦλος δὲ ὢν οὐδενός εἰμι τῶν ἐμῶν κύριος, ἀλλὰ δεῖ τὸν δεσπότην μανθάνοντα ταῦτα συγχωρεῖν. φέρε οὖν ἀναβαλώμεθα
4 τὸν γάμον εἰς τὸ μετόπωρον· ἀφίξεσθαι τότε λέγουσιν αὐτὸν οἱ παραγινόμενοι πρὸς ἡμᾶς ἐξ ἄστεος. τότε ἔσονται ἀνὴρ καὶ γυνή· νῦν δὲ φιλείτωσαν ἀλλήλους ὡς ἀδελφοί. ἴσθι μόνον, ὦ Δρύα, τοσοῦτον· σπεύδεις περὶ μειράκιον κρεῖττον ἡμῶν." ὁ μὲν ταῦτα εἰπὼν ἐφίλησέ τε

τὸ καινότατον Moll τὸν καινότατον **FV**
3.30.3 ἔνδειαν Reeve αἰτίαν **V** ἔτι **F**
πανταχοῦ γεγονέναι **V** γεγονέναι πανταχοῦ **F**
3.30.4 συντεθράφθαι Naber συντετράφθαι Jungermann συντέθραπται **FV**
συνῆφθαι **F** συνῆπται **V**
συγκαθεύδ[ειν] **F** καθεύδειν καὶ **V**
3.30.5 τούτων *add.* Reeve
μ[ήτε] πενίαν ἔτι **F** ἔτι μήτε πενίαν **V**
προβάλεσθαι **V** προβάλλεσθαι **F**
3.31.2 εἰ μὴ γέρων τε Courier ἡμιγέρων τε **V** εἰ μὴ γέροντες **F**
δεόμενος περιττοτέρας **V** περιττοτέρας δεόμενος **F**
ᾤιμην Courier ὡς μὴ **FV** μὴ ... προσλαβὼν Schäfer
3.31.3 καὶ ὡραία *om.* **F**
3.31.4 φιλήτωσαν **V** φιλησάτωσαν **F**

αὐτὸν καὶ ὤρεξε πότον ἤδη μεσημβρίας ἀκμαζούσης καὶ προύπεμψε μέχρι τινός, φιλοφρονούμενος πάντα.

32 Ὁ δὲ Δρύας οὐ παρέργως ἀκούσας τὸν ὕστερον λόγον τοῦ Λάμωνος ἐφρόντιζε βαδίζων καθ' αὑτὸν ὅστις ὁ Δάφνις. "ἐτράφη μὲν ὑπὸ αἰγὸς ὡς κηδομένων θεῶν· ἔστι δὲ καλὸς καὶ οὐδὲν ἐοικὼς σιμῶι γέροντι καὶ μαδώσηι γυναικί· εὐπόρησε δὲ καὶ τρισχιλίων, ὅσον οὐδὲ ἀχράδων εἰκὸς ἔχειν αἰπόλον. 2 ἆρα καὶ τοῦτον ἐξέθηκέ τις ὡς Χλόην· ἆρα καὶ τοῦτον εὗρε Λάμων ὡς ἐκείνην ἐγώ; ἆρα καὶ γνωρίσματα ὅμοια παρέκειτο τοῖς εὑρεθεῖσιν ὑπ' ἐμοῦ; ἂν ταῦτα ἀληθῆ φανῆι (καὶ γένοιτο οὕτως, ὦ δέσποτα Πὰν καὶ Νύμφαι φίλαι), τάχα οὗτος τοὺς ἰδίους εὑρὼν εὑρήσει τι καὶ τῶν Χλόης ἀπορρήτων." 3 τοιαῦτα μὲν πρὸς αὑτὸν ἐφρόντιζε καὶ ὠνειροπόλει μέχρι τῆς ἅλω· ἐλθὼν δὲ ἐκεῖ καὶ τὸν Δάφνιν μετέωρον πρὸς τὴν ἀκοὴν καταλαβὼν ἀνέρρωσέ τε γαμβρὸν προσαγορεύσας καὶ τῶι μετοπώρωι τοὺς γάμους θύσειν ἐπαγγέλλεται, δεξιάν τε ἔδωκεν ὡς οὐδενὸς ἐσομένης ὅτι μὴ Δάφνιδος Χλόης.

33 Θᾶττον οὖν νοήματος μηδὲν πιὼν μηδὲ φαγὼν παρὰ τὴν Χλόην κατέδραμε καὶ εὑρὼν αὐτὴν ἀμέλγουσαν καὶ τυροποιοῦσαν, τόν τε γάμον εὐηγγελίζετο καὶ ὡς γυναῖκα λοιπὸν μὴ λανθάνων κατεφίλει καὶ ἐκοινώνει τοῦ πόνου. 2 ἤμελγε μὲν εἰς γαυλοὺς τὸ γάλα, ἐνεπήγνυ δὲ ταρσοῖς τοὺς τυρούς, προσέβαλλε ταῖς μητράσι <τοὺς> ἄρνας καὶ τοὺς ἐρίφους. καλῶς δὲ ἐχόντων τούτων ἀπελούσαντο, ἐνέφαγον, ἔπιον, περιήιεσαν ζητοῦντες ὀπώραν ἀκμάζουσαν. 3 ἦν δὲ ἀφθονία πολλὴ διὰ τὸ τῆς ὥρας πάμφορον· πολλαὶ μὲν ἀχράδες, πολλαὶ δὲ ὄχναι πολλὰ δὲ μῆλα, τὰ μὲν ἤδη πεπτωκότα κάτω, τὰ δὲ ἔτι ἐπὶ τῶν φυτῶν, τὰ ἐπὶ τῆς γῆς εὐωδέστερα, τὰ ἐπὶ τῶν κλάδων εὐανθέστερα· τὰ μὲν οἷον οἶνος ἀπῶζε, τὰ δὲ οἷον χρυσὸς ἀπέλαμπε. 4 μία μηλέα τετρύγητο καὶ οὔτε καρπὸν εἶχεν οὔτε φύλλον· γυμνοὶ πάντες ἦσαν οἱ κλάδοι· καὶ ἓν μῆλον ἐπέκειτο ἐπ' αὐτοῖς ἄκροις ἀκρότατον, μέγα καὶ καλόν, καὶ τῶν πολλῶν τὴν εὐανθίαν ἐνίκα μόνον· ἔδεισεν ὁ τρυγῶν ἀνελθεῖν, [καὶ] ἠμέλησε καθελεῖν· τάχα δὲ καὶ ἐφυλάττετο τὸ καλὸν μῆλον ἐρωτικῶι ποιμένι.

3.32.1 βαδίζων **V**[2] ῥαβδίζων **V**[1] **F** *non legitur*
καθ' αὑτὸν – ἐδάκρυον 4.7.5 *om.* **F** *amisso folio*
ὅσον Jungermann ὅσων **V**
3.32.2 ἂν ταῦτα ἀληθῆ φανῆι (καὶ γένοιτο οὕτως Reeve ἐὰν ταῦτα οὕτως **V**
3.32.3 καταλαβὼν **V**[2] παραλαβὼν **V**[1]
θύσειν Elsner θήσειν **V**
3.33.2 τοὺς *add.* Schäfer
3.33.4 ἐπέκειτο Villoison ἐπέτετο **V** ἐπέττετο Corais
ἐπ' Castiglioni ἐν **V**
καὶ *del.* Courier

34 Τοῦτο τὸ μῆλον ὡς εἶδεν ὁ Δάφνις, ὥρμα τρυγᾶν ἀνελθὼν καὶ Χλόης κωλυούσης ἠμέλησεν· ἡ μὲν ἀμεληθεῖσα ὀργισθεῖσα πρὸς τὰς ἀγέλας ἀπῆλθε· Δάφνις δὲ ἀναδραμὼν ἐφίκετο τρυγῆσαι καὶ κομίσαι δῶρον Χλόηι καὶ λόγον τοιόνδε εἶπεν ὠργισμένηι· "ὦ παρθένε, τοῦτο τὸ μῆλον ἔφυσαν Ὧραι καλαὶ καὶ φυτὸν καλὸν ἔθρεψε πεπαίνοντος ἡλίου, καὶ ἐτήρησε 2 τύχη, καὶ οὐκ ἔμελλον αὐτὸ καταλιπεῖν ὀφθαλμοὺς ἔχων, ἵνα πέσηι χαμαὶ καὶ ἢ ποίμνιον αὐτὸ πατήσηι νεμόμενον ἢ ἑρπετὸν φαρμάξηι συρόμενον ἢ χρόνος δαπανήσηι κείμενον, βλεπόμενον, ἐπαινούμενον. τοῦτο Ἀφροδίτη 3 κάλλους ἔλαβεν ἆθλον· τοῦτο ἐγὼ σοὶ δίδωμι νικητήριον. ὁμοίους ἔχετε τοὺς μάρτυρας· ἐκεῖνος ἦν ποιμήν, αἰπόλος ἐγώ." ταῦτα εἰπὼν ἐντίθησι τοῖς κόλποις, ἡ δὲ ἐγγὺς γενόμενον κατεφίλησεν, ὥστε ὁ Δάφνις οὐ μετέγνω τολμήσας ἀνελθεῖν εἰς τοσοῦτον ὕψος· ἔλαβε γὰρ κρεῖττον καὶ χρυσοῦ μήλου φίλημα.

ΛΟΓΟΣ ΤΕΤΑΡΤΟΣ

1 Ἥκων δέ τις ἐκ τῆς Μιτυλήνης ὁμόδουλος τοῦ Λάμωνος ἤγγειλεν ὅτι ὀλίγον πρὸ τοῦ τρυγητοῦ ὁ δεσπότης ἀφίξεται μαθησόμενος μή τι τοὺς 2 ἀγροὺς ὁ τῶν Μηθυμναίων ἐπίπλους ἐλυμήνατο. ἤδη οὖν τοῦ θέρους ἀπιόντος καὶ τοῦ μετοπώρου προσιόντος παρεσκεύαζεν αὐτῶι τὴν 3 καταγωγὴν ὁ Λάμων εἰς πᾶσαν θέας ἡδονήν· πηγὰς ἐξεκάθαιρεν, ὡς τὸ ὕδωρ καθαρὸν ἔχοιεν, τὴν κόπρον ἐξεφόρει τῆς αὐλῆς, ὡς ἀπόζουσα μὴ διοχλοίη, τὸν παράδεισον ἐθεράπευεν, ὡς ὀφθείη καλός.

2 Ἦν δὲ ὁ παράδεισος πάγκαλόν τι χρῆμα καὶ κατὰ τοὺς βασιλικούς. ἐκτέτατο μὲν εἰς σταδίου μῆκος, ἔκειτο δὲ ἐν χώρωι μετεώρωι, τὸ εὖρος 2 ἔχων πλέθρων τεττάρων. εἴκασεν ἄν τις αὐτὸν πεδίωι μακρῶι. εἶχε δὲ πάντα δένδρα, μηλέας, μυρρίνας, ὄχνας καὶ ῥοιὰς καὶ συκᾶς καὶ ἐλαίας· ἑτέρωθι ἄμπελον ὑψηλήν, καὶ ἐπέκειτο ταῖς μηλέαις καὶ ταῖς ὄχναις 3 περκάζουσα, καθάπερ περὶ τοῦ καρποῦ αὐταῖς προσερίζουσα. τοσαῦτα ἥμερα. ἦσαν δὲ καὶ κυπάριττοι καὶ δάφναι καὶ πλάτανοι καὶ πίτυς· ταύταις πάσαις ἀντὶ τῆς ἀμπέλου κιττὸς ἐπέκειτο, καὶ ὁ κόρυμβος αὐτοῦ 4 μέγας ὢν καὶ μελαινόμενος βότρυν ἐμιμεῖτο. ἔνδον ἦν τὰ καρποφόρα φυτά, καθάπερ φρουρούμενα· ἔξωθεν περιειστήκει τὰ ἄκαρπα, καθάπερ θριγγὸς

3.34.1 ὀργισθεῖσα Corais, Schäfer ὁρμηθεῖσα V
ἐφίκετο Bowie ἐξίκετο V
3.34.3 ἔχετε τοὺς Cobet ἔχομεν τοὺς σοὺς V
4.1.1 ἐπίπλους Hercher εἴσπλους V
4.2.1 ἔκειτο Cobet ἐπέκειτο V
4.2.2 συκᾶς Brunck συκῆν V
περὶ τοῦ καρποῦ αὐταῖς V αὐταῖς περὶ τοῦ καρποῦ Reeve *ob hiatum*

χειροποίητος· καὶ ταῦτα μέντοι λεπτῆς αἱμασιᾶς περιέθει περίβολος. τέτμητο καὶ διακέκριτο πάντα καὶ στέλεχος στελέχους ἀφειστήκει, ἐν 5 μετεώρωι δὲ οἱ κλάδοι συνέπιπτον ἀλλήλοις καὶ ἐπήλλαττον τὰς κόμας· ἐδόκει μέντοι καὶ ἡ τούτων φύσις εἶναι τέχνης. ἦσαν καὶ ἀνθῶν πρασιαί, 6 ὧν τὰ μὲν ἔφερεν ἡ γῆ, τὰ δὲ ἐποίει τέχνη· ῥοδωνιαὶ καὶ ὑάκινθοι καὶ κρίνα χειρὸς ἔργα· ἰωνιὰς καὶ ναρκίσσους καὶ ἀναγαλλίδας ἔφερεν ἡ γῆ. σκιά τε ἦν θέρους καὶ ἦρος ἄνθη καὶ μετοπώρου τρύγη καὶ κατὰ πᾶσαν ὥραν ὀπώρα.

Ἐντεῦθεν εὔοπτον μὲν ἦν τὸ πεδίον καὶ ἦν ὁρᾶν τοὺς νέμοντας, 3 εὔοπτος δ' ἡ θάλασσα καὶ ἑωρῶντο οἱ παραπλέοντες· ὥστε καὶ ταῦτα μέρος ἐγίνετο τῆς ἐν τῶι παραδείσωι τρυφῆς. ἵνα τοῦ παραδείσου τὸ μεσαίτατον ἐπὶ μῆκος καὶ εὖρος ἦν, νεὼς Διονύσου καὶ βωμὸς ἦν· περιεῖχε τὸν μὲν βωμὸν κιττός, τὸν νεὼν δὲ κλήματα. εἶχε δὲ καὶ ἔνδοθεν ὁ νεὼς 2 Διονυσιακὰς γραφάς· Σεμέλην τίκτουσαν, Ἀριάδνην καθεύδουσαν, Λυκοῦργον δεδεμένον, Πενθέα διαιρούμενον· ἦσαν καὶ Ἰνδοὶ νικώμενοι καὶ Τυρρηνοὶ μεταμορφούμενοι· πανταχοῦ Σάτυροι <πατοῦντες>, πανταχοῦ Βάκχαι χορεύουσαι· οὐδὲ ὁ Πὰν ἠμέλητο· ἐκαθέζετο δὲ καὶ αὐτὸς συρίζων ἐπὶ πέτρας, ὅμοιος ἐνδιδόντι κοινὸν μέλος καὶ τοῖς πατοῦσι καὶ ταῖς χορευούσαις.

Τοιοῦτον ὄντα τὸν παράδεισον ὁ Λάμων ἐθεράπευε, τὰ ξηρὰ 4 ἀποτέμνων, τὰ κλήματα ἀναλαμβάνων· τὸν Διόνυσον ἐστεφάνωσε, τοῖς ἄνθεσιν ὕδωρ ἐπωχέτευσεν ἐκ πηγῆς τινὸς ἣν εὗρεν ἐς τὰ ἄνθη Δάφνις· ἐσχόλαζε μὲν τοῖς ἄνθεσιν ἡ πηγή, Δάφνιδος δὲ ὅμως ἐκαλεῖτο πηγή. παρεκελεύετο δὲ καὶ τῶι Δάφνιδι ὁ Λάμων πιαίνειν τὰς αἶγας ὡς 2 δυνατὸν μάλιστα, πάντως που κἀκείνας λέγων ὄψεσθαι τὸν δεσπότην ἀφικόμενον διὰ μακροῦ. ὁ δὲ ἐθάρρει μὲν ὡς ἐπαινεθησόμενος ἐπ' αὐταῖς 3 (διπλασιόνάς τε γὰρ ὧν ἔλαβεν ἐποίησε καὶ λύκος οὐδὲ μίαν ἥρπασε, καὶ ἦσαν πιότεραι τῶν οἴων) βουλόμενος δὲ προθυμότερον αὐτὸν γενέσθαι πρὸς τὸν γάμον πᾶσαν θεραπείαν καὶ προθυμίαν προσέφερεν, ἐξάγων τε αὐτὰς πάνυ ἕωθεν καὶ ἀπάγων τὸ δειλινόν. δὶς ἡγεῖτο ἐπὶ ποτόν, 4 ἀνεζήτει τὰ εὐνομώτατα τῶν χωρίων· ἐμέλησεν αὐτῶι καὶ σκαφίδων καινῶν καὶ γαυλῶν πολλῶν καὶ ταρσῶν μειζόνων· τοσαύτη δὲ ἦν κηδεμονία, ὥστε καὶ τὰ κέρατα ἤλειφε καὶ τὰς τρίχας ἐθεράπευε· Πανὸς 5

4.2.5 τέχνης **V** τέχνη Villoison
4.2.6 ῥοδωνιαὶ Benecke ῥοδωνιὰ **V**
τρύγη Jungermann τρυφὴ **V**
4.3.2 πατοῦντες *add.* Schäfer
4.4.1 ἐκ πηγῆς τινὸς ἣν Brunck πηγή τις ἦν **V**
4.4.2 πάντως που Hercher που πάντως **V**
4.4.3 ἥρπασε Brunck ἥρπαζε **V**

ἂν τις ἱερὰν ἀγέλην ἔδοξεν ὁρᾶν. ἐκοινώνει δὲ παντὸς εἰς αὐτὰς καμάτου καὶ ἡ Χλόη, καὶ τῆς ποίμνης παραμελοῦσα τὸ πλέον ἐκείναις ἐσχόλαζεν, ὥστε ἐνόμιζεν ὁ Δάφνις δι' ἐκείνην αὐτὰς φαίνεσθαι καλάς.

5 Ἐν τούτοις οὖσιν αὐτοῖς δεύτερος ἄγγελος ἐλθὼν ἐξ ἄστεος ἐκέλευεν ἀποτρυγᾶν τὰς ἀμπέλους ὅτι τάχιστα, καὶ αὐτὸς ἔφη παραμενεῖν ἔστ' ἂν τοὺς βότρυς ποιήσωσι γλεῦκος, εἶτα οὕτως κατελθὼν εἰς τὴν πόλιν 2 ἄξειν τὸν δεσπότην <πεπαυμένης> ἤδη τῆς μετοπωρινῆς τρύγης. τοῦτόν τε οὖν τὸν Εὔδρομον (οὕτω γὰρ ἐκαλεῖτο ὅτι ἦν αὐτῶι ἔργον τρέχειν) ἐδεξιοῦντο πᾶσαν δεξίωσιν καὶ ἅμα τὰς ἀμπέλους ἀπετρύγων, τοὺς βότρυς ἐς τὰς ληνοὺς κομίζοντες, τὸ γλεῦκος εἰς τοὺς πίθους φέροντες, τῶν βοτρύων τοὺς ἡβῶντας ἐπὶ κλημάτων ἀφαιροῦντες, ὡς εἴη καὶ τοῖς ἐκ τῆς πόλεως ἐλθοῦσιν ἐν εἰκόνι καὶ ἡδονῆι γενέσθαι τρυγητοῦ.

6 Μέλλοντος δὲ ἤδη σοβεῖν ἐς ἄστυ τοῦ Εὐδρόμου καὶ ἄλλα μὲν οὐκ ὀλίγα αὐτῶι Δάφνις ἔδωκεν, ἔδωκε δὲ καὶ ὅσα ἀπὸ αἰπολίου δῶρα, τυροὺς εὐπαγεῖς, ἔριφον ὀψίγονον, δέρμα αἰγὸς λευκὸν καὶ λάσιον, ὡς 2 ἔχοι χειμῶνος ἐπιβάλλεσθαι τρέχων. ὁ δὲ ἥδετο καὶ ἐφίλει τὸν Δάφνιν καὶ ἀγαθόν τι ἐρεῖν περὶ αὐτοῦ πρὸς τὸν δεσπότην ἐπηγγέλλετο. καὶ ὁ μὲν ἀπήιει φίλα φρονῶν, ὁ δὲ Δάφνις ἀγωνιῶν τῆι Χλόηι συνένεμεν. εἶχε δὲ κἀκείνην πολὺ δέος· μειράκιον γὰρ εἰωθὸς αἶγας βλέπειν καὶ ὄϊς καὶ γεωργοὺς καὶ Χλόην πρῶτον ἔμελλεν ὄψεσθαι δεσπότην, οὗ πρότερον 3 μόνον ἤκουε τὸ ὄνομα. ὑπέρ τε οὖν τοῦ Δάφνιδος ἐφρόντιζεν ὅπως ἐντεύξεται τῶι δεσπότηι καὶ περὶ τοῦ γάμου τὴν ψυχὴν ἐταράττετο, μὴ μάτην ὀνειροπολοῦσιν αὐτόν. συνεχῆ μὲν οὖν τὰ φιλήματα καὶ ὥσπερ συμπεφυκότων αἱ περιβολαί, καὶ τὰ φιλήματα δειλὰ ἦν καὶ αἱ περιβολαὶ σκυθρωπαί, καθάπερ ἤδη παρόντα τὸν δεσπότην φοβουμένων ἢ λανθανόντων. προσγίνεται δέ τις αὐτοῖς καὶ τοιόσδε τάραχος.

7 Λάμπις τις ἦν ἀγέρωχος βουκόλος. οὗτος καὶ αὐτὸς ἐμνᾶτο τὴν Χλόην παρὰ τοῦ Δρύαντος καὶ δῶρα ἤδη πολλὰ ἐδεδώκει σπεύδων τὸν γάμον. 2 αἰσθόμενος οὖν ὡς, εἰ συγχωρηθείη παρὰ τοῦ δεσπότου, Δάφνις αὐτὴν ἄξεται, τέχνην ἐζήτει δι' ἧς τὸν δεσπότην αὐτοῖς ποιήσειε πικρόν· καὶ εἰδὼς πάνυ αὐτὸν τῶι παραδείσωι τερπόμενον, ἔγνω τοῦτον ὅσον οἷός

4.5.1 ἐκέλευεν **V** ἐκέλευσεν Courier
παραμενεῖν Villoison παραμένειν **V**
πεπαυμένης *add.* Castiglioni
4.5.2 ὅτι ἦν αὐτῶι ἔργον τρέχειν *del.* Piccolos
4.6.2 κἀκείνην Villoison κἀκείνη **V**
ὄϊς Hinlopen ὄρος **V**
πρότερον Schäfer πρῶτον **V**
4.7.1 ἐδεδώκει V^2 δεδώκει V^1
4.7.2 ποιήσειε **V** ποιήσει Seiler

τέ ἐστι διαφθεῖραι καὶ ἀποκοσμῆσαι. δένδρα μὲν οὖν τέμνων ἔμελλεν 3
ἁλώσεσθαι διὰ τὸν κτύπον, ἐπεῖχε δὲ τοῖς ἄνθεσιν ὥστε διαφθεῖραι
αὐτά. νύκτα δὴ φυλάξας καὶ ὑπερβὰς τὴν αἱμασιὰν τὰ μὲν ἀνώρυξε,
τὰ δὲ κατέκλασε, τὰ δὲ κατεπάτησεν ὥσπερ σῦς. καὶ ὁ μὲν λαθὼν 4
ἀπεληλύθει, Λάμων δὲ τῆς ἐπιούσης παρελθὼν εἰς τὸν κῆπον ἔμελλεν
ὕδωρ αὐτοῖς ἐκ τῆς πηγῆς ἐπάξειν· ἰδὼν δὲ πᾶν τὸ χωρίον δεδῃωμένον 5
καὶ ἔργον οἷον ἐχθρός, οὐ λῃστής, ἐργάσαιτο, κατερρήξατο μὲν εὐθὺς
τὸν χιτωνίσκον, βοῆι δὲ μεγάληι θεοὺς ἀνεκάλει, ὥστε καὶ ἡ Μυρτάλη τὰ
ἐν χερσὶ καταλιποῦσα ἐξέδραμε καὶ ὁ Δάφνις ἐάσας τὰς αἶγας ἀνέδραμε·
καὶ ἰδόντες ἐβόων καὶ βοῶντες ἐδάκρυον.

Καὶ ἦν μὲν καινὸν πένθος ἀνθῶν. ἀλλ' οἱ μὲν φοβούμενοι <τὸν> **8**
δεσπότην ἔκλαον· ἔκλαυσε δ' ἂν τις καὶ ξένος ἐπιστάς· ἀποκεκόσμητο
γὰρ ὁ τόπος καὶ ἦν λοιπὸν γῆ πηλώδης. τῶν δὲ εἴ τι διέφυγε τὴν ὕβριν,
ὑπήνθει καὶ ἔλαμπε καὶ ἦν ἔτι καλὸν καὶ κείμενον. ἐπέκειντο δὲ καὶ 2
μέλιτται αὐτοῖς συνεχὲς καὶ ἄπαυστον βομβοῦσαι καὶ θρηνούσαις ὅμοιον.
ὁ μὲν γὰρ Λάμων ὑπ' ἐκπλήξεως κἀκεῖνα ἔλεγε· "φεῦ τῆς ῥοδωνιᾶς, ὡς 3
κατακέκλασται· φεῦ τῆς ἰωνιᾶς, ὡς καταπεπάτηται· φεῦ τῶν ὑακίνθων
καὶ τῶν ναρκίσσων, οὓς ἀνώρυξέ τις πονηρὸς ἄνθρωπος. ἀφίξεται τὸ ἦρ,
τὰ δὲ οὐκ ἀνθήσει· ἔσται τὸ θέρος, τὰ δὲ οὐκ ἀκμάσει· μετόπωρον ἄλλο,
τὰ δὲ οὐδένα στεφανώσει. οὐδὲ σύ, δέσποτα Διόνυσε, τὰ ἄθλια ταῦτα 4
ἠλέησας ἄνθη, οἷς παρῴκεις, ἃ ἔβλεπες, ἀφ' ὧν ἐστεφάνωσά σε πολλάκις;
πῶς δείξω νῦν τὸν παράδεισον τῶι δεσπότηι; τίς ἐκεῖνος θεασάμενος
ἔσται; κρεμᾶι γέροντα ἄνθρωπον ἐκ μιᾶς πίτυος ὡς Μαρσύαν, τάχα δὲ
καὶ Δάφνιν, ὡς τῶν αἰγῶν ταῦτα εἰργασμένων."

Δάκρυα ἦν ἐπὶ τούτοις θερμότερα, καὶ ἐθρήνουν οὐ τὰ ἄνθη λοιπὸν **9**
ἀλλὰ τὰ αὑτῶν σώματα. ἐθρήνει καὶ Χλόη Δάφνιν εἰ κρεμήσεται καὶ
ηὔχετο μηκέτι ἐλθεῖν τὸν δεσπότην αὐτῶν καὶ ἡμέρας διήντλει μοχθηράς,
ὡς ἤδη Δάφνιν βλέπουσα μαστιγούμενον. καὶ ἤδη νυκτὸς ἀρχομένης 2
ὁ Εὔδρομος αὐτοῖς ἀπήγγειλεν ὅτι ὁ μὲν πρεσβύτερος δεσπότης μεθ'

4.7.5 οὐ **V** ἢ D'Orville
ἐάσας D'Orville ἐλάσας **V**
4.8.1 καὶ ἦν *redit* **F**
μὲν καινὸν **V** κενὸν **F**
τὸν *add.* Courier
ἐπιστάς **V** ἐπὶ τούτοις **F**
4.8.2 συνεχὲς **F** συνεχεῖς **V**
4.8.3 καταπεπάτηται Cobet πεπάτηται **FV**
μετόπωρον ἄλλο, τὰ Piccolos ἀλλὰ τάδε **V** τὰ δὲ **F**
4.8.4 ἃ ἔβλεπες Jacobs καὶ ἔβλεπες **V** ἔβλεπ **F**
post πολλάκις *add.* καὶ ἐτερπόμην **F**
4.9.2 ἀπήγγειλεν Cobet ἀπήγγελλεν **FV**

3 ἡμέρας ἀφίξεται τρεῖς, ὁ δὲ παῖς αὐτοῦ τῆς ἐπιούσης πρόεισι. σκέψις οὖν ἦν ὑπὲρ τῶν συμβεβηκότων καὶ κοινωνὸν εἰς τὴν γνώμην τὸν Εὔδρομον παρελάμβανον· ὁ δὲ εὔνους ὢν τῶι Δάφνιδι παρῄνει τὸ συμβὰν ὁμολογῆσαι πρότερον τῶι νέωι δεσπότηι καὶ αὐτὸς συμπράξειν ἐπηγγέλλετο, τιμώμενος ὡς ὁμογάλακτος· καὶ ἡμέρας γενομένης οὕτως ἐποίησαν.

10 Ἧκε μὲν ὁ Ἄστυλος ἐφ' ἵππου καὶ παράσιτος αὐτοῦ, καὶ οὗτος ἐφ' ἵππου· ὁ μὲν ἀρτιγένειος, ὁ δὲ Γνάθων (τουτὶ γὰρ ἐκαλεῖτο) τὸν πώγωνα ξυρώμενος πάλαι. ὁ δὲ Λάμων ἅμα τῆι Μυρτάληι καὶ τῶι Δάφνιδι πρὸ τῶν ποδῶν αὐτοῦ καταπεσὼν ἱκέτευεν οἰκτεῖραι γέροντα ἀτυχῆ καὶ πατρώιας ὀργῆς ἐξαρπάσαι τὸν οὐδὲν ἀδικήσαντα, ἅμα τε αὐτῶι 2 καταλέγει πάντα. οἰκτείρει τὴν ἱκεσίαν ὁ Ἄστυλος καὶ ἐπὶ τὸν παράδεισον ἐλθὼν καὶ τὴν ἀπώλειαν τῶν ἀνθῶν ἰδὼν αὐτὸς ἔφη παραιτήσεσθαι τὸν πατέρα καὶ κατηγορήσειν τῶν ἵππων ὡς ἐκεῖ δεθέντες ἐξύβρισαν καὶ τὰ μὲν κατέκλασαν, τὰ δὲ κατεπάτησαν, τὰ δὲ ἀνώρυξαν λυθέντες. 3 ἐπὶ τούτοις ηὔχοντο μὲν αὐτῶι πάντα τὰ ἀγαθὰ Λάμων καὶ Μυρτάλη, Δάφνις δὲ δῶρα προσεκόμισεν ἐρίφους, τυρούς, ὄρνιθας καὶ τὰ ἔκγονα αὐτῶν, βότρυς ἐπὶ κλημάτων, μῆλα ἐπὶ κλάδων. ἦν ἐν τοῖς δώροις καὶ ἀνθοσμίας οἶνος· Λέσβιος δὲ ποθῆναι κάλλιστος οἶνος.

11 Ὁ μὲν δὴ Ἄστυλος ἐπῄνει ταῦτα καὶ περὶ θήραν εἶχε λαγωῶν, οἷα πλούσιος νεανίσκος καὶ τρυφῶν ἀεὶ καὶ ἀφιγμένος εἰς τὸν ἀγρὸν εἰς 2 ἀπόλαυσιν ξένης ἡδονῆς. ὁ δὲ Γνάθων, οἷα μαθὼν ἐσθίειν ἄνθρωπος καὶ πίνειν εἰς μέθην καὶ λαγνεύειν μετὰ τὴν μέθην καὶ οὐδὲν ἄλλο ὢν ἢ γνάθος καὶ γαστὴρ καὶ τὰ ὑπὸ γαστέρα, οὐ παρέργως εἶδε τὸν Δάφνιν τὰ δῶρα κομίσαντα, ἀλλὰ καὶ φύσει παιδεραστὴς ὢν καὶ κάλλος οἷον οὐδὲ ἐπὶ τῆς πόλεως εὑρών, ἐπιθέσθαι διέγνω τῶι Δάφνιδι καὶ πείσειν 3 ᾤετο ῥαιδίως ὡς αἰπόλον. γνοὺς δὲ ταῦτα θήρας μὲν οὐκ ἐκοινώνει τῶι Ἀστύλωι, κατιὼν δὲ ἵνα ἔνεμεν ὁ Δάφνις, λόγωι μὲν τῶν αἰγῶν, τὸ δ' ἀληθὲς Δάφνιδος ἐγίνετο θεατής· μαλθάσσων δὲ αὐτὸν τάς τε αἶγας ἐπῄνει καὶ συρίσαι τὸ αἰπολικὸν ἠξίωσε καὶ ἔφη ταχέως ἐλεύθερον θήσειν τὸ πᾶν δυνάμενος.

αὐτοῦ τῆς ἐπιούσης **V** αὐτῆι τῆι ἐπιούσηι **F**
πρόεισι **FV** πρόσεισι Hercher
4.9.3 ἦν *om.* **V**
ὡς ὁμογάλακτος **FV** ὡς <ἐφ'> ὁμογάλακτος Bowie
4.10.1 ἐφ' *edd.* ἐπὶ **V** *bis* καὶ **F** *prim.*, *om.* καὶ παράσιτος ... ἵππου
4.10.2 τῶν ἵππων *Tubingensis* τῶν ἱππειῶν **V** τὸν ἵππον **F**
4.10.3 ηὔχοντο μὲν **V** εὔχοντο **F**
Λέσβιος δὲ **F** Λέσβιος **V**
4.11.3 τὸ αἰπολικὸν **FV** τι αἰπολικὸν Brunck

Ὡς δὲ εἶδε χειροήθη, νύκτωρ λοχήσας ἐκ τῆς νομῆς ἐλαύνοντα τὰς αἶγας πρῶτον μὲν ἐφίλησε προσδραμών, εἶτα ἔπειθε παρασχεῖν τοιοῦτον οἷον αἱ αἶγες τοῖς τράγοις. τοῦ δὲ βραδέως νοήσαντος καὶ λέγοντος ὡς αἶγας μὲν βαίνειν τράγους καλόν, τράγον δὲ οὐπώποτέ τις εἶδε βαίνοντα τράγον, οὐδὲ κριὸν ἀντὶ τῶν οἴων κριόν, οὐδὲ ἀλεκτρυόνας ἀντὶ τῶν ἀλεκτορίδων ἀλεκτρυόνας, οἷός τε ἦν ὁ Γνάθων βιάζεσθαι τὰς χεῖρας προσφέρων· ὁ δὲ μεθύοντα ἄνθρωπον καὶ ἑστῶτα μόλις παρωσάμενος ἔσφηλεν εἰς τὴν γῆν καὶ ὥσπερ σκύλαξ ἀποδραμὼν κείμενον κατέλιπεν, ἀνδρὸς οὐ παιδὸς ἐς χειραγωγίαν δεόμενον· καὶ οὐκέτι προσίετο ὅλως, ἀλλὰ ἄλλοτε ἄλληι τὰς αἶγας ἔνεμεν, ἐκεῖνον μὲν φεύγων, Χλόην δὲ τηρῶν. οὐδὲ ὁ Γνάθων δὲ ἔτι περιειργάζετο, καταμαθὼν ὡς οὐ μόνον καλὸς ἀλλὰ καὶ ἰσχυρός ἐστιν· ἐπετήρει δὲ καιρὸν διαλεχθῆναι περὶ αὐτοῦ τῶι Ἀστύλωι καὶ ἤλπιζε δῶρον αὐτὸν ἕξειν παρὰ τοῦ νεανίσκου πολλὰ καὶ μεγάλα χαρίζεσθαι θέλοντος. **12** 2 3 4

Τότε μὲν οὖν οὐκ ἠδυνήθη· προσήιει γὰρ ὁ Διονυσοφάνης ἅμα τῆι Κλεαρίστηι, καὶ ἦν θόρυβος πολὺς κτηνῶν, οἰκετῶν, ἀνδρῶν, γυναικῶν· μετὰ δὲ τοῦτο συνέταττε λόγον καὶ ἐρωτικὸν καὶ μακρόν. ἦν δὲ ὁ Διονυσοφάνης μεσαιπόλιος μὲν ἤδη, μέγας δὲ καὶ καλὸς καὶ μειρακίοις ἁμιλλᾶσθαι δυνάμενος, ἀλλὰ καὶ πλούσιος ἐν ὀλίγοις καὶ χρηστὸς ὡς οὐδεὶς ἕτερος. οὗτος ἐλθὼν τῆι πρώτηι μὲν ἡμέραι θεοῖς ἔθυσεν ὅσοι προεστᾶσιν ἀγροικίας, Δήμητρι καὶ Διονύσωι καὶ Πανὶ καὶ Νύμφαις, καὶ κοινὸν πᾶσι τοῖς παροῦσιν ἔστησε κρατῆρα· ταῖς δὲ ἄλλαις ἡμέραις ἐπεσκόπει τὰ τοῦ Λάμωνος ἔργα. καὶ ὁρῶν τὰ μὲν πεδία ἐν αὔλακι, τὰς δὲ ἀμπέλους ἐν κλήματι, τὸν δὲ παράδεισον ἐν κάλλει (περὶ γὰρ τῶν ἀνθῶν Ἄστυλος τὴν αἰτίαν ἀνελάμβανεν) ἥδετο περιττῶς καὶ τὸν Λάμωνα ἐπήινει καὶ ἐλεύθερον ἀφήσειν ἐπηγγέλλετο. κατῆλθε μετὰ ταῦτα καὶ εἰς τὸ αἰπόλιον τάς τε αἶγας ὀψόμενος καὶ τὸν νέμοντα. **13** 2 3 4 5

Χλόη μὲν οὖν εἰς τὴν ὕλην ἔφυγεν, ὄχλον τοσοῦτον αἰδεσθεῖσα καὶ φοβηθεῖσα· ὁ δὲ Δάφνις εἱστήκει δέρμα λάσιον αἰγὸς ἐζωσμένος, πήραν νεορραφῆ κατὰ τῶν ὤμων ἐξηρτημένος, κρατῶν ταῖς χερσὶν ἀμφοτέραις τῆι μὲν ἀρτιπαγεῖς τυρούς, τῆι δὲ ἐρίφους ἔτι γαλαθηνούς. εἴ ποτε Ἀπόλλων Λαομέδοντι θητεύων ἐβουκόλησε, τοιόσδε ἦν οἷος τότε ὤφθη Δάφνις. αὐτὸς μὲν οὖν εἶπεν οὐδὲν ἀλλ' ἐρυθήματος πλησθεὶς ἔνευσε κάτω προτείνας τὰ δῶρα· ὁ δὲ Λάμων "οὗτος" εἶπε "σοί, δέσποτα, τῶν **14** 2

4.12.1 εἶδε **FV** εἶχε Corais
ἔπειθε Valley ὄπισθε **V** ὄπισθεν **F**
4.13.4 ἥδετο **V** ἥδετο δὲ καὶ **F**
4.14.1 ἔτι *om.* **V**

3 αἰγῶν αἰπόλος. σὺ μὲν ἐμοὶ πεντήκοντα νέμειν δέδωκας καὶ δύο τράγους, οὗτος δέ σοι πεποίηκεν ἑκατὸν καὶ δέκα τράγους. ὁρᾶις ὡς λιπαραὶ καὶ τὰς τρίχας λάσιαι καὶ τὰ κέρατα ἄθραυστοι. πεποίηκε δὲ αὐτὰς καὶ μουσικάς· σύριγγος γοῦν ἀκούουσαι ποιοῦσι πάντα."

15 Παροῦσα δὴ τοῖς λεγομένοις ἡ Κλεαρίστη πεῖραν ἐπεθύμησε τοῦ λεχθέντος λαβεῖν καὶ κελεύει τὸν Δάφνιν ταῖς αἰξὶν οἷον εἴωθε συρίσαι καὶ ἐπαγγέλλεται συρίσαντι χαρίσασθαι χιτῶνα καὶ χλαῖναν καὶ 2 ὑποδήματα. ὁ δὲ καθίσας αὐτοὺς ὥσπερ θέατρον, στὰς ὑπὸ τῆι φηγῶι καὶ ἐκ τῆς πήρας τὴν σύριγγα προκομίσας πρῶτα μὲν ὀλίγον ἐνέπνευσε, καὶ αἱ αἶγες ἔστησαν τὰς κεφαλὰς ἀράμεναι· εἶτα ἐνέπνευσε τὸ νόμιον, καὶ αἱ αἶγες ἐνέμοντο νεύσασαι κάτω· αὖθις λιγυρὸν ἐνέδωκε, καὶ ἀθρόαι 3 κατεκλίθησαν· ἐσύρισέ τι καὶ ὀξὺ μέλος, αἱ δὲ ὥσπερ λύκου προσιόντος εἰς τὴν ὕλην κατέφυγον· μετ' ὀλίγον ἀνακλητικὸν ἐφθέγξατο, καὶ ἐξελθοῦσαι 4 τῆς ὕλης πλησίον αὐτοῦ τῶν ποδῶν συνέδραμον. οὐδὲ ἀνθρώπους οἰκέτας εἶδεν ἄν τις οὕτω πειθομένους προστάγματι δεσπότου. οἵ τε οὖν ἄλλοι πάντες ἐθαύμαζον καὶ πρὸ πάντων ἡ Κλεαρίστη, καὶ τὰ δῶρα ἀποδώσειν ὤμοσε καλῶι τε ὄντι αἰπόλωι καὶ μουσικῶι· καὶ ἀνελθόντες εἰς τὴν ἔπαυλιν ἀμφὶ ἄριστον εἶχον καὶ τῶι Δάφνιδι ἀφ' ὧν ἤσθιον ἔπεμψαν. ὁ δὲ μετὰ τῆς Χλόης ἤσθιε καὶ ἥδετο γευόμενος ἀστικῆς ὀψαρτυσίας καὶ εὔελπις ἦν τεύξεσθαι τοῦ γάμου πείσας τοὺς δεσπότας.

16 Ὁ δὲ Γνάθων προσεκκαυθεὶς τοῖς κατὰ τὸ αἰπόλιον γεγενημένοις καὶ ἀβίωτον νομίζων τὸν βίον εἰ μὴ τεύξεται Δάφνιδος, περιπατοῦντα τὸν Ἄστυλον ἐν τῶι παραδείσωι φυλάξας καὶ ἀναγαγὼν εἰς τὸν τοῦ 2 Διονύσου νεὼν πόδας καὶ χεῖρας κατεφίλει. τοῦ δὲ πυνθανομένου τίνος ἕνεκα ταῦτα δρᾶι καὶ λέγειν κελεύοντος καὶ ὑπουργήσειν ὀμνύντος, "οἴχεταί σοι Γνάθων," ἔφη "δέσποτα. ὁ μέχρι νῦν μόνης τραπέζης τῆς σῆς ἐρῶν, ὁ πρότερον ὀμνὺς ὅτι μηδέν ἐστιν ὡραιότερον οἴνου γέροντος, ὁ κρείττους τῶν ἐφήβων τῶν ἐν Μιτυλήνηι τοὺς σοὺς ὀψαρτυτὰς λέγων, 3 μόνον λοιπὸν καλὸν εἶναι Δάφνιν νομίζω, καὶ τροφῆς μὲν τῆς πολυτελοῦς

4.14.3 νέμειν δέδωκας **V** δέδωκας νέμειν **F**
4.15.1 χαρίσασθαι **V** χαριεῖσθαι **F** χαρίσεσθαι Schäfer
4.15.2 προκομίσας **F** κομίσας **V**
ἐνέδωκε **F** ἔδωκε **V**
4.15.4 τὰ *om.* **V**
ἀστυκῆς ὀψαρτυσίας **V** ἀστικοῖς ὀψαρτυσίοις **F**
4.16.2 καὶ ὑπουργήσειν ὀμνύντος *om.* **V**
μόνης *Tubingensis* μόνος **FV**
τῆς σῆς ἐρῶν **F** εὑρῶν **V**
τῶν ἐφήβων **V** ἐφήβων **F**

οὐ γεύομαι, καίτοι τοσούτων παρασκευαζομένων ἑκάστης ἡμέρας κρεῶν, ἰχθύων, μελιτωμάτων, ἡδέως δ' ἂν αἶξ γενόμενος πόαν ἐσθίοιμι καὶ φύλλα, τῆς Δάφνιδος ἀκούων σύριγγος καὶ ὑπ' ἐκείνου νεμόμενος. σὺ δὲ σῶσον Γνάθωνα τὸν σὸν καὶ τὸν ἀήττητον Ἔρωτα νίκησον. εἰ δὲ μή, 4 σὲ ἐπόμνυμι τὸν ἐμὸν θεόν, ξιφίδιον λαβὼν καὶ ἐμπλήσας τὴν γαστέρα τροφῆς ἐμαυτὸν ἀποκτενῶ πρὸ τῶν Δάφνιδος θυρῶν· σὺ δὲ οὐκέτι καλέσεις Γναθωνάριον, ὥσπερ εἰώθεις παίζων ἀεί."

Οὐκ ἀντέσχε κλάοντι καὶ αὖθις τοὺς πόδας καταφιλοῦντι νεανίσκος **17** μεγαλόφρων καὶ οὐκ ἄπειρος ἐρωτικῆς λύπης, ἀλλ' αἰτήσειν αὐτὸν παρὰ τοῦ πατρὸς ἐπηγγείλατο καὶ κομίσειν εἰς τὴν πόλιν αὑτῶι μὲν δοῦλον, ἐκείνωι δὲ ἐρώμενον. εἰς ἐνθυμίαν δὲ καὶ αὐτὸν ἐκεῖνον θέλων 2 προαγαγεῖν ἐπυνθάνετο μειδιῶν εἰ οὐκ αἰσχύνεται Λάμωνος υἱὸν φιλῶν, ἀλλὰ καὶ σπουδάζει συγκατακλιθῆναι νέμοντι αἶγας μειρακίωι· καὶ ἅμα ὑπεκρίνετο τὴν τραγικὴν δυσωδίαν μυσάττεσθαι. ὁ δέ, οἷα πᾶσαν 3 ἐρωτικὴν μυθολογίαν ἐν τοῖς τῶν ἀσώτων συμποσίοις πεπαιδευμένος, οὐκ ἀπὸ σκοποῦ καὶ ὑπὲρ αὑτοῦ καὶ ὑπὲρ τοῦ Δάφνιδος ἔλεγεν· "οὐδεὶς ταῦτα, δέσποτα, ἐραστὴς πολυπραγμονεῖ· ἀλλ' ἐν οἵωι ποτὲ ἂν σώματι εὕρηι τὸ κάλλος, ἑάλωκε. διὰ τοῦτο καὶ φυτοῦ τις ἠράσθη καὶ ποταμοῦ 4 καὶ θηρίου. καίτοι τίς οὐκ ἂν ἐραστὴν ἠλέησεν, ὃν ἔδει φοβεῖσθαι τὸν ἐρώμενον; ἐγὼ δὲ σώματος μὲν ἐρῶ δούλου, κάλλους δὲ ἐλευθέρου. ὁρᾶις 5 ὡς ὑακίνθωι μὲν τὴν κόμην ὁμοίαν ἔχει, λάμπουσι δὲ ὑπὸ ταῖς ὀφρύσιν οἱ ὀφθαλμοὶ καθάπερ ἐν χρυσῆι σφενδόνηι ψηφίς, καὶ τὸ μὲν πρόσωπον ἐρυθήματος μεστόν, τὸ δὲ στόμα λευκῶν ὀδόντων ὥσπερ ἐλέφαντος; τίς 6 ἐκεῖθεν οὐκ ἂν εὔξαιτο λαβεῖν ἐραστὴς γλυκέα φιλήματα; εἰ δὲ νέμοντος ἠράσθην, θεοὺς ἐμιμησάμην. βουκόλος ἦν Ἀγχίσης, καὶ ἔσχεν αὐτὸν Ἀφροδίτη· αἶγας ἔνεμε Βράγχος, καὶ Ἀπόλλων αὐτὸν ἐφίλησε· ποιμὴν ἦν Γανυμήδης, καὶ αὐτὸν ὁ τῶν ὅλων βασιλεὺς ἥρπασε. μὴ καταφρονῶμεν 7 παιδὸς ὧι καὶ αἶγας ὡς ἐρώσας πειθομένας εἴδομεν, ἀλλ' εἰ ἔτι μένειν ἐπὶ γῆς ἐπιτρέπουσι τοιοῦτον κάλλος, χάριν ἔχωμεν τοῖς Διὸς ἀετοῖς."

4.16.3 ἐκείνου Villoison ἐκείνωι **V** ἐκείνων **F**
4.16.4 σὲ Villoison σοὶ **FV**
4.17.1 λύπης **FV** λύττης Schäfer (cf. 2.8.1)
ἐπηγγείλατο **F** ἐπηγγέλλετο **V**
κομίσειν **F** κομίζειν **V**
4.17.2 ἐνθυμίαν Piccolos εὐθυμίαν **V** ἐπιθυμίαν **F**
ὑπεκρίνετο **V** ὑπεκρίνατο **F**
4.17.5 ὁμοίαν **F** ὁμοίως **V**
σφενδόνηι *Tubingensis* σφενδόνι **FV**
4.17.6 γλυκέα **FV** λευκὰ **FV**
τῶν ὅλων βασιλεὺς **F** Ζεὺς **V**

18 Ἡδὺ γελάσας ὁ Ἄστυλος ἐπὶ τούτωι μάλιστα τῶι λεχθέντι καὶ ὡς μεγάλους ὁ Ἔρως ποιεῖ σοφιστὰς εἰπὼν ἐπετήρει καιρόν, ἐν ὧι τῶι πατρὶ περὶ Δάφνιδος διαλέξεται. ἀκούσας δὲ τὰ λεχθέντα κρύφα πάντα ὁ Εὔδρομος καὶ τὰ μὲν τὸν Δάφνιν φιλῶν ὡς ἀγαθὸν νεανίσκον, τὰ δὲ ἀχθόμενος εἰ Γνάθωνος ἐμπαροίνημα γενήσεται τοιοῦτον κάλλος, 2 αὐτίκα καταλέγει πάντα κἀκείνωι καὶ Λάμωνι. ὁ μὲν οὖν Δάφνις ἐκπλαγεὶς ἐγίνωσκεν ἅμα τῆι Χλόηι τολμῆσαι φυγεῖν ἢ ἀποθανεῖν, κοινωνὸν κἀκείνην λαβών, ὁ δὲ Λάμων προκαλεσάμενος ἔξω τῆς αὐλῆς τὴν Μυρτάλην "οἰχόμεθα," εἶπεν "ὦ γύναι· ἥκει καιρὸς ἐκκαλύπτειν τὰ 3 κρυπτά. ἔρημοι <μὲν διάξομεν ἐγώ τε καὶ σύ, ἔρημοι> δὲ αἱ αἶγες καὶ τὰ λοιπὰ πάντα· ἀλλ' οὐ μὰ τὸν Πᾶνα καὶ τὰς Νύμφας, οὐδ' εἰ μέλλω βοῦς, φασίν, ἐν αὐλίωι καταλείπεσθαι, τὴν Δάφνιδος τύχην ἥτις ἐστὶν οὐ σιωπήσομαι, ἀλλὰ καὶ ὅτι εὗρον ἐκκείμενον ἐρῶ καὶ ὅπως <εὗρον ὑπὸ αἰγὸς> τρεφόμενον μηνύσω καὶ ὅσα εὗρον συνεκκείμενα δείξω. μαθέτω Γνάθων ὁ μιαρὸς οἷος ὢν οἵων ἐρᾶι. παρασκεύαζέ μοι μόνον εὐτρεπῆ τὰ γνωρίσματα."

19 Οἱ μὲν ταῦτα συνθέμενοι ἀπῆλθον εἴσω πάλιν· ὁ δὲ Ἄστυλος σχολὴν ἄγοντι τῶι πατρὶ προσρυεὶς αἰτεῖ τὸν Δάφνιν εἰς τὴν πόλιν καταγαγεῖν ὡς καλόν τε ὄντα καὶ ἀγροικίας κρείττονα καὶ ταχέως ὑπὸ Γνάθωνος 2 καὶ τὰ ἀστικὰ διδαχθῆναι δυνάμενον. χαίρων ὁ πατὴρ δίδωσι καὶ μεταπεμψάμενος τὸν Λάμωνα καὶ τὴν Μυρτάλην εὐηγγελίζετο μὲν αὐτοῖς ὅτι Ἄστυλον θεραπεύσει λοιπὸν ἀντὶ αἰγῶν καὶ τράγων Δάφνις, 3 ἐπηγγέλλετο δὲ δύο ἀντ' ἐκείνου δώσειν αὐτοῖς αἰπόλους. ἐνταῦθα ὁ Λάμων, πάντων ἤδη συνερρυηκότων καὶ ὅτι καλὸν ὁμόδουλον ἕξουσιν ἡδομένων, αἰτήσας λόγον ἤρξατο λέγειν· "ἄκουσον, ὦ δέσποτα, παρ' ἀνδρὸς γέροντος ἀληθῆ λόγον· ἐπόμνυμι δὲ τὸν Πᾶνα καὶ τὰς Νύμφας ὡς 4 οὐδὲν ψεύσομαι. οὐκ εἰμὶ Δάφνιδος πατήρ, οὐδ' εὐτύχησέ ποτε Μυρτάλη μήτηρ γενέσθαι. ἄλλοι πατέρες ἐξέθηκαν τοῦτο τὸ παιδίον, ἴσως παίδων πρεσβυτέρων ἅλις ἔχοντες· ἐγὼ δὲ εὗρον ἐκκείμενον καὶ ὑπὸ αἰγὸς ἐμῆς τρεφόμενον, ἣν καὶ ἀποθανοῦσαν ἔθαψα ἐν τῶι περικήπωι, φιλῶν 5 ὅτι ἐποίησε μητρὸς ἔργα. εὗρον αὐτῶι καὶ γνωρίσματα συνεκκείμενα, ὁμολογῶ, δέσποτα, καὶ φυλάττω· τύχης γάρ ἐστι μείζονος ἢ καθ' ἡμᾶς σύμβολα. Ἀστύλου μὲν οὖν εἶναι δοῦλον αὐτὸν οὐχ ὑπερηφανῶ, καλὸν

4.18.1 περὶ **V** τοῦ **F**
4.18.3 μὲν ... ἔρημοι *add.* Jackson ἔρρει μοι δὲ αἱ αἶγες Hirschig ἔρημοι δὲ αἱ αἶγες **FV**
ἀλλ' οὐ **F** ἀλλ' **V**
εὗρον ὑπὸ αἰγὸς *add.* Arnott εἶδον *add.* Schäfer
4.19.2 μὲν *om.* **V**
4.19.4 τοῦτο τὸ παιδίον **V** τοῦτον πεδίωι **F** τοῦτον Cobet
παίδων Villoison παιδίων **VF**

οἰκέτην καλοῦ καὶ ἀγαθοῦ δεσπότου· παροίνημα δὲ Γνάθωνος οὐ
δύναμαι περιιδεῖν γενόμενον, ὅς ἐς Μιτυλήνην αὐτὸν ἄγειν ἐπὶ γυναικῶν
ἔργα σπουδάζει."

Ὁ μὲν Λάμων ταῦτα εἰπὼν ἐσιώπησε καὶ πολλὰ ἀφῆκε δάκρυα· τοῦ **20**
δὲ Γνάθωνος θρασυνομένου καὶ πληγὰς ἀπειλοῦντος ὁ Διονυσοφάνης
τοῖς εἰρημένοις ἐκπλαγεὶς τὸν μὲν Γνάθωνα σιωπᾶν ἐκέλευσε, σφόδρα
τὴν ὀφρὺν εἰς αὐτὸν τοξοποιήσας, τὸν δὲ Λάμωνα πάλιν ἀνέκρινε καὶ
παρεκελεύετο τἀληθῆ λέγειν μηδὲ ὅμοια πλάττειν μύθοις ἐπὶ τῶι κατέχειν
τὸν υἱόν. ὡς δὲ ἀτενὴς ἦν καὶ κατὰ πάντων ὤμνυε θεῶν καὶ ἐδίδου 2
βασανίζειν αὐτόν, εἰ διαψεύδεται, <παρα>καθημένης τῆς Κλεαρίστης
ἐβασάνιζε τὰ λελεγμένα· "τί δ᾽ ἂν ἐψεύδετο Λάμων, μέλλων ἀνθ᾽ ἑνὸς δύο
λαμβάνειν αἰπόλους; πῶς δ᾽ ἂν καὶ ταῦτα ἔπλασεν ἄγροικος; οὐ γὰρ
εὐθὺς ἦν ἄπιστον ἐκ τοιούτου γέροντος καὶ μητρὸς εὐτελοῦς υἱὸν καλὸν
οὕτω γενέσθαι;"

Ἐδόκει μὴ μαντεύεσθαι ἐπὶ πλέον, ἀλλὰ ἤδη τὰ γνωρίσματα σκοπεῖν εἰ **21**
λαμπρᾶς καὶ ἐνδοξοτέρας τύχης. ἀπήιει μὲν Μυρτάλη κομίσουσα πάντα
φυλαττόμενα ἐν πήραι παλαιᾶι· κομισθέντα δὲ πρῶτος Διονυσοφάνης 2
ἐπέβλεπε, καὶ ἰδὼν χλαμύδιον ἁλουργές, πόρπην χρυσήλατον, ξιφίδιον
ἐλεφαντόκωπον, μέγα βοήσας "ὦ Ζεῦ δέσποτα" καλεῖ τὴν γυναῖκα
θεασομένην. ἡ δὲ ἰδοῦσα μέγα καὶ αὐτὴ βοᾶι· "φίλαι Μοῖραι· οὐ ταῦτα 3
ἡμεῖς συνεξεθήκαμεν ἰδίωι παιδί; οὐκ εἰς τούτους τοὺς ἀγροὺς κομίσουσαν
Σωφρόνην ἀπεστείλαμεν; οὐκ ἄλλα μὲν οὖν, ἀλλ᾽ αὐτὰ ταῦτα. φίλε ἄνερ,
ἡμέτερόν ἐστι τὸ παιδίον· σὸς υἱός ἐστι Δάφνις, καὶ πατρώιας ἔνεμεν αἶγας."

Ἔτι λεγούσης αὐτῆς καὶ τοῦ Διονυσοφάνους τὰ γνωρίσματα φιλοῦντος **22**
καὶ ὑπὸ περιττῆς ἡδονῆς δακρύοντος ὁ Ἄστυλος συνεὶς ὡς ἀδελφός ἐστι,
ῥίψας θοἰμάτιον ἔθει κατὰ τοῦ παραδείσου πρῶτος τὸν Δάφνιν φιλῆσαι
θέλων. ἰδὼν δὲ αὐτὸν ὁ Δάφνις θέοντα μετὰ πολλῶν καὶ βοῶντα "Δάφνι", 2
νομίσας ὅτι συλλαβεῖν αὐτὸν βουλόμενος τρέχει, ῥίψας τὴν πήραν καὶ
τὴν σύριγγα πρὸς τὴν θάλασσαν ἐφέρετο ῥίψων ἑαυτὸν ἀπὸ τῆς μεγάλης
πέτρας. καὶ ἴσως ἄν, τὸ καινότατον, εὑρεθεὶς ἀπωλώλει Δάφνις εἰ μὴ 3

4.20.1 τὸν υἱόν Brunck ὡς υἱόν **VF**
4.20.2 διαψεύδεται **V** ψεύδεται **F**
παρακαθημένης Valckenaer καθημένης **VF** συγκαθημένης Boden ἀποκαθημένης Jungermann
ἐβασάνιζε **VF** ἤλεγχε Edmonds
μητρὸς Jungermann μήτρας **V** μητρώας **F**
4.21.1 οὖν *post* μὲν *add.* Reeve
4.21.3 παιδί **V** παιδίωι **F**
Σωφρόνην Courier Σωφροσύνην **V** Σωφροσύνη **F**
ἀλλ᾽ αὐτὰ ταῦτα Courier ἀλλὰ ταῦτα **V** ἀλλ᾽ αὐτὰ **F**

συνεὶς ὁ Ἄστυλος ἐβόα πάλιν· "στῆθι, Δάφνι, μηδὲν φοβηθῆις· ἀδελφός
4 εἰμί σου, καὶ γονεῖς οἱ μέχρι νῦν δεσπόται. νῦν ἡμῖν Λάμων τὴν αἶγα
εἶπε καὶ τὰ γνωρίσματα ἔδειξεν· ὅρα δὲ ἐπιστραφεὶς πῶς ἴασι φαιδροὶ
καὶ γελῶντες. ἀλλ' ἐμὲ πρῶτον φίλησον. ὄμνυμι δὲ τὰς Νύμφας ὡς οὐ
ψεύδομαι."

23 Μόλις μετὰ τὸν ὅρκον ἔστη καὶ τὸν Ἄστυλον τρέχοντα περιέμεινε
καὶ προσελθόντα κατεφίλησεν. ἐν ὧι δὲ ἐκεῖνον ἐφίλει, πλῆθος τὸ λοιπὸν
ἐπιρρεῖ θεραπόντων, θεραπαινῶν, αὐτὸς ὁ πατήρ, ἡ μήτηρ μετ' αὐτοῦ.
2 οὗτοι πάντες περιέβαλλον, κατεφίλουν, χαίροντες κλάοντες. ὁ δὲ τὸν
πατέρα καὶ τὴν μητέρα πρὸ τῶν ἄλλων ἐφιλοφρονεῖτο καὶ ὡς πάλαι
εἰδὼς προσεστερνίζετο καὶ ἐξελθεῖν τῶν περιβολῶν οὐκ ἤθελεν· οὕτω
φύσις ταχέως πιστεύεται. ἐξελάθετο καὶ Χλόης πρὸς ὀλίγον, καὶ ἐλθὼν εἰς
τὴν ἔπαυλιν ἐσθῆτά τε ἔλαβε πολυτελῆ καὶ παρὰ τὸν πατέρα τὸν ἴδιον
καθεσθεὶς ἤκουεν αὐτοῦ λέγοντος οὕτως·

24 "Ἔγημα, ὦ παῖδες, κομιδῆι νέος. καὶ χρόνου διελθόντος ὀλίγου πατήρ,
ὡς ὤιμην, εὐτυχὴς ἐγεγόνειν· ἐγένετο γάρ μοι πρῶτος υἱὸς καὶ δευτέρα
θυγάτηρ καὶ τρίτος Ἄστυλος. ὤιμην ἱκανὸν εἶναι τὸ γένος, καὶ γενόμενον
ἐπὶ πᾶσι τοῦτο τὸ παιδίον ἐξέθηκα, οὐ γνωρίσματα ταῦτα συνεκθείς,
2 ἀλλ' ἐντάφια. τὰ δὲ τῆς Τύχης ἄλλα βουλεύματα. ὁ μὲν γὰρ πρεσβύτερος
παῖς καὶ ἡ θυγάτηρ ὁμοίαι νόσωι μιᾶς ἡμέρας ἀπώλοντο, σὺ δέ μοι
3 προνοίαι θεῶν ἐσώθης ἵνα πλείους ἔχωμεν χειραγωγούς. μήτ' οὖν σύ μοι
μνησικακήσηις ποτὲ τῆς ἐκθέσεως (ἑκὼν γὰρ οὐκ ἐβουλευσάμην) μήτε
σὺ λυπηθῆις, Ἄστυλε, μέρος ληψόμενος ἀντὶ πάσης τῆς οὐσίας (κρεῖττον
γὰρ τοῖς εὖ φρονοῦσιν ἀδελφοῦ κτῆμα οὐδέν), ἀλλὰ φιλεῖτε ἀλλήλους καὶ
4 χρημάτων ἕνεκα καὶ βασιλεῦσιν ἐρίζετε. πολλὴν μὲν γὰρ ὑμῖν καταλείψω
γῆν, πολλοὺς δὲ οἰκέτας δεξιούς, χρυσόν, ἄργυρον, ὅσα ἄλλα εὐδαιμόνων
κτήματα. μόνον ἐξαίρετον τοῦτο Δάφνιδι τὸ χωρίον δίδωμι καὶ Λάμωνα
καὶ Μυρτάλην καὶ τὰς αἶγας, ἃς αὐτὸς ἔνεμεν."

25 Ἔτι αὐτοῦ λέγοντος Δάφνις ἀναπηδήσας "καλῶς με," εἶπε "πάτερ,
ἀνέμνησας. ἄπειμι τὰς αἶγας ἄξων ἐπὶ ποτόν, αἵ που νῦν διψῶσαι
2 περιμένουσι τὴν σύριγγα τὴν ἐμήν· ἐγὼ δὲ ἐνταυθοῖ καθέζομαι." ἡδὺ

4.23.1 μόλις **V** μόλις οὖν **F**
κλάοντες **F** κλαίοντες **V**
4.23.2 πρὸς ὀλίγον **F** παρ' ὀλίγον **V**
4.24.1 ὀλίγου *om.* **V**
ἐγένετο Cobet ἐγίνετο **VF**
οὖν *post* ὤιμην *add.* Castiglioni
4.24.4 ὑμῖν **V** ἐγὼ ὑμῖν **F**
4.25.1 ἄξων Castiglioni ἀπάξων **V** ἀπέξαι **F**

πάντες ἐξεγέλασαν ὅτι δεσπότης γεγενημένος ἔτι ἦν αἰπόλος, κἀκείνας μὲν θεραπεύσων ἐπέμφθη τις ἄλλος, οἱ δὲ θύσαντες Διὶ Σωτῆρι συμπόσιον συνεκρότουν. εἰς τοῦτο τὸ συμπόσιον μόνος οὐχ ἧκε Γνάθων, ἀλλὰ φοβούμενος ἐν τῶι νεὼι τοῦ Διονύσου καὶ τὴν ἡμέραν ἔμεινε καὶ τὴν νύκτα, ὥσπερ ἱκέτης. ταχείας δὲ φήμης εἰς πάντας ἐλθούσης ὅτι Διονυσοφάνης 3 εὗρεν υἱόν καὶ ὅτι Δάφνις ὁ αἰπόλος δεσπότης τῶν ἀγρῶν εὑρέθη, ἅμα ἕωι συνέτρεχον ἄλλος ἀλλαχόθεν, τῶι μὲν μειρακίωι συνηδόμενοι, τῶι δὲ πατρὶ αὐτοῦ δῶρα κομίζοντες· ἐν οἷς καὶ ὁ Δρύας πρῶτος ὁ τρέφων τὴν Χλόην.

Ὁ δὲ Διονυσοφάνης κατεῖχε πάντας, κοινωνοὺς μετὰ τὴν εὐφροσύνην **26** καὶ τῆς ἑορτῆς ἐσομένους. παρεσκεύαστο δὲ πολὺς μὲν οἶνος, πολλὰ δὲ ἄλευρα, ὄρνιθες ἕλειοι, χοῖροι γαλαθηνοί, μελιτώματα ποικίλα· καὶ ἱερεῖα δὲ πολλὰ τοῖς ἐπιχωρίοις θεοῖς ἐθύετο. ἐνταῦθα ὁ Δάφνις συναθροίσας 2 πάντα τὰ ποιμενικὰ κτήματα διένειμεν ἀναθήματα τοῖς θεοῖς· τῶι Διονύσωι μὲν ἀνέθηκε τὴν πήραν καὶ τὸ δέρμα, τῶι Πανὶ τὴν σύριγγα καὶ τὸν πλάγιον αὐλόν, τὴν καλαύροπα ταῖς Νύμφαις καὶ τοὺς γαυλοὺς οὓς αὐτὸς ἐτεκτήνατο. οὕτω δὲ ἄρα τὸ σύνηθες ξενιζούσης εὐδαιμονίας 3 τερπνότερόν ἐστιν ὥστε ἐδάκρυεν ἐφ᾽ ἑκάστωι τούτων ἀπαλλαττόμενος καὶ οὔτε τοὺς γαυλοὺς ἀνέθηκε πρὶν ἀμέλξαι οὔτε τὸ δέρμα πρὶν ἐνδύσασθαι οὔτε τὴν σύριγγα πρὶν συρίσαι· ἀλλὰ καὶ ἐφίλησεν αὐτὰ 4 πάντα καὶ τὰς αἶγας προσεῖπε καὶ τοὺς τράγους ἐκάλεσεν ὀνομαστί. τῆς μὲν γὰρ πηγῆς καὶ ἔπιεν ὅτι πολλάκις καὶ μετὰ Χλόης· οὔπω δὲ ὡμολόγει τὸν ἔρωτα καιρὸν παραφυλάττων.

Ἐν ὧι δὲ Δάφνις ἐν θυσίαις ἦν, τάδε γίνεται περὶ τὴν Χλόην. ἐκάθητο **27** κλάουσα, τὰ πρόβατα νέμουσα, λέγουσα, οἷα εἰκὸς ἦν· "ἐξελάθετό μου Δάφνις· ὀνειροπολεῖ γάμους πλουσίους. τί γὰρ αὐτὸν ὀμνύειν ἀντὶ τῶν 2 Νυμφῶν τὰς αἶγας ἐκέλευον; κατέλιπε ταύτας ὡς καὶ Χλόην. οὐδὲ θύων ταῖς Νύμφαις καὶ τῶι Πανὶ ἐπεθύμησεν ἰδεῖν Χλόην. εὗρεν ἴσως παρὰ τῆι μητρὶ θεραπαίνας ἐμοῦ κρείττονας. χαιρέτω· ἐγὼ δὲ οὐ ζήσομαι."

Τοιαῦτα λέγουσαν, τοιαῦτα ἐννοοῦσαν ὁ Λάμπις ὁ βουκόλος μετὰ **28** χειρὸς γεωργικῆς ἐπιστὰς ἥρπασεν αὐτὴν ὡς οὔτε Δάφνιδος ἔτι γαμήσοντος καὶ Δρύαντος ἐκεῖνον ἀγαπήσοντος. ἡ μὲν οὖν ἐκομίζετο βοῶσα ἐλεεινόν, τῶν δέ τις ἰδόντων ἐμήνυσε τῆι Νάπηι κἀκείνη τῶι Δρύαντι καὶ ὁ Δρύας τῶι Δάφνιδι· ὁ δὲ ἔξω τῶν φρενῶν γενόμενος 2

4.25.2 ἦν **V** θέλει εἶναι **F**
4.26.1 δὲ πολὺς μὲν **V** μὲν πολὺς **F**
4.26.2 τῶι Πανὶ δὲ Hercher
4.26.3 ἀπαλλαττόμενος **O** ἀπαλλασσόμενος **VF**
4.28.1 τοιαῦτα λέγουσαν **F** καὶ τοιαῦτα λέγουσαν **V**
τοιαῦτα ἐννοοῦσαν **V** ταῦτα ἐννοοῦσαν **F**

οὔτε εἰπεῖν πρὸς τὸν πατέρα ἐτόλμα καὶ καρτερεῖν μὴ δυνάμενος εἰς τὸν
3 περίκηπον εἰσελθὼν ὠδύρετο, "ὦ πικρᾶς ἀνευρέσεως·" λέγων "πόσον ἦν μοι κρεῖττον νέμειν· πόσον ἤμην μακαριώτερος δοῦλος ὤν. τότε ἔβλεπον Χλόην, τότε ἤ<κουον Χλόης>. νῦν δὲ τὴν μὲν Λάμπις ἁρπάσας οἴχεται, νυκτὸς δὲ γενομένης <καὶ συγ>κοιμήσεται. ἐγὼ δὲ πίνω καὶ τρυφῶ καὶ μάτην τὸν Πᾶνα καὶ τὰς αἶγας [καὶ τὰς Νύμφας] ὤμοσα."

29 Ταῦτα τοῦ Δάφνιδος λέγοντος ἤκουσεν ὁ Γνάθων ἐν τῶι παραδείσωι λανθάνων, καὶ καιρὸν ἥκειν διαλλαγῶν πρὸς αὐτὸν νομίζων τινὰς τῶν
2 τοῦ Ἀστύλου νεανίσκων προσλαβὼν μεταδιώκει τὸν Δρύαντα καὶ ἡγεῖσθαι κελεύσας ἐπὶ τὴν τοῦ Λάμπιδος ἔπαυλιν συνέτεινε δρόμωι· καὶ καταλαβὼν ἄρτι εἰσαγαγόντα τὴν Χλόην, ἐκείνην τε ἀφαιρεῖται καὶ
3 ἀνθρώπους γεωργοὺς συνηλόησε πληγαῖς. ἐσπούδαζε δὲ καὶ τὸν Λάμπιν δήσας ἄγειν ὡς αἰχμάλωτον ἐκ πολέμου τινός, εἰ μὴ φθάσας ἀπέδρα.
4 κατορθώσας δὲ τηλικοῦτον ἔργον νυκτὸς ἀρχομένης ἐπανέρχεται καὶ τὸν μὲν Διονυσοφάνην εὑρίσκει καθεύδοντα, τὸν δὲ Δάφνιν ἀγρυπνοῦντα καὶ ἔτι ἐν τῶι περικήπωι δακρύοντα. προσάγει δὴ τὴν Χλόην αὐτῶι καὶ διδοὺς διηγεῖται πάντα καὶ δεῖται μηδὲν ἔτι μνησικακοῦντα δοῦλον ἔχειν οὐκ ἄχρηστον, μηδὲ ἀφελέσθαι τραπέζης μεθ' ἣν τεθνήξεται λιμῶι.
5 ὁ δὲ ἰδὼν Χλόην καὶ ἔχων ἐν ταῖς χερσὶ Χλόην τῶι μὲν ὡς εὐεργέτηι διηλλάττετο, τῆι δὲ ὑπὲρ τῆς ἀμελείας ἀπελογεῖτο.

30 Βουλευομένοις δὲ αὐτοῖς ἐδόκει τὸν γάμον κρύπτειν, ἔχειν δὲ κρύφα τὴν Χλόην πρὸς μόνην ὁμολογήσαντα τὸν ἔρωτα τὴν μητέρα· ἀλλ' οὐ συνεχώρει Δρύας, ἠξίου δὲ τῶι πατρὶ λέγειν καὶ πείσειν αὐτὸς
2 ἐπηγγέλλετο. καὶ γενομένης ἡμέρας ἔχων ἐν τῆι πήραι τὰ γνωρίσματα πρόσεισι τῶι Διονυσοφάνει καὶ τῆι Κλεαρίστηι καθημένοις ἐν τῶι παραδείσωι (παρῆν δὲ καὶ ὁ Ἄστυλος καὶ αὐτὸς ὁ Δάφνις) καὶ σιωπῆς
3 γενομένης ἤρξατο λέγειν· "ὁμοία με ἀνάγκη Λάμωνι τὰ μέχρι νῦν ἄρρητα ἐκέλευσε λέγειν. Χλόην ταύτην οὔτε ἐγέννησα οὔτε ἀνέθρεψα, ἀλλὰ
4 ἐγέννησαν μὲν ἄλλοι, κειμένην δὲ ἐν ἄντρωι Νυμφῶν ἀνέτρεφεν ὄϊς. εἶδον τοῦτο αὐτὸς καὶ ἰδὼν ἐθαύμασα <καὶ> θαυμάσας ἔθρεψα. μαρτυρεῖ μὲν

4.28.3 τότε ἤκουον Χλόης Bowie τότε ἤκουον Χλόης λαλούσης Hercher τότε ἤ[*non amplius decem litt.*] **F** *om.* **V**
καὶ συγκοιμήσεται Reeve κοιμήσεται **VF** συγκοιμήσεται Valckenaer
καὶ τὰς αἶγας Castiglioni καὶ τὰς αἶγας καὶ τὰς Νύμφας **V** [καὶ τὰς] Νύμφας καὶ τὰς αἶγας **F** ὠμόσαμεν Courier
4.29.2 δρόμωι Corais δρόμον **FV**
εἰσαγαγόντα Cobet εἰσάγοντα **FV**
4.29.4 ἔχειν οὐκ ἄχρηστον **F** οὐκ ἄχρηστον ἔχειν **V**
4.30.1 αὐτὸς **V** αὐτῶι **F** αὐτὸν Schäfer
4.30.3 ἀνέτρεφεν **FV** ἀνέθρεψεν Cobet
4.30.4 καὶ *add.* Cobet

καὶ τὸ κάλλος (ἔοικε γὰρ οὐδὲν ἡμῖν), μαρτυρεῖ δὲ καὶ τὰ γνωρίσματα (πλουσιώτερα γὰρ ἢ κατὰ ποιμένα). ἴδετε ταῦτα καὶ τοὺς προσήκοντας τῆι κόρηι ζητήσατε, ἂν ἀξία ποτὲ Δάφνιδος φανῆι."

31 Τοῦτο οὔτε Δρύας ἀσκόπως ἔρριψεν οὔτε Διονυσοφάνης ἀμελῶς ἤκουσεν, ἀλλ᾽ ἰδὼν εἰς τὸν Δάφνιν καὶ ὁρῶν αὐτὸν χλωριῶντα καὶ κρύφα δακρύοντα ταχέως ἐφώρασε τὸν ἔρωτα· καὶ ὡς ὑπὲρ παιδὸς ἰδίου μᾶλλον ἢ κόρης ἀλλοτρίας δεδοικὼς διὰ πάσης ἀκριβείας ἤλεγχε τοὺς λόγους τοῦ Δρύαντος. 2 ἐπεὶ δὲ καὶ τὰ γνωρίσματα εἶδε κομισθέντα, ⟨τὰ⟩ ὑποδήματα ⟨τὰ⟩ κατάχρυσα, τὰς περισκελίδας, τὴν μίτραν, προσκαλεσάμενος τὴν Χλόην παρεκελεύετο θαρρεῖν ὡς ἄνδρα μὲν ἔχουσαν ἤδη, ταχέως δὲ εὑρήσουσαν καὶ τὸν πατέρα καὶ τὴν μητέρα. 3 καὶ τὴν μὲν ἡ Κλεαρίστη παραλαβοῦσα ἐκόσμει λοιπὸν ὡς υἱοῦ γυναῖκα, τὸν δὲ Δάφνιν ὁ Διονυσοφάνης ἀναστήσας μόνον ἀνέκρινεν εἰ παρθένος ἐστί· τοῦ ὀμόσαντος μηδὲν γεγονέναι φιλήματος καὶ ὅρκων πλέον, ἡσθεὶς ἐπὶ τῶι συμποσίωι κατέκλινεν αὐτούς.

32 Ἦν οὖν μαθεῖν οἷόν ἐστι τὸ κάλλος, ὅταν κόσμον προσλάβηται. ἐνδυθεῖσα γὰρ ἡ Χλόη καὶ ἀναπλεξαμένη τὴν κόμην καὶ ἀπολούσασα τὸ πρόσωπον εὐμορφοτέρα τοσοῦτον ἐφάνη πᾶσιν, ὥστε καὶ Δάφνις αὐτὴν μόλις ἐγνώρισεν. 2 ὤμοσεν ἄν τις καὶ ἄνευ τῶν γνωρισμάτων ὅτι τοιαύτης κόρης οὐκ ἦν Δρύας πατήρ. ὅμως μέντοι παρῆν καὶ αὐτὸς καὶ συνειστιᾶτο μετὰ τῆς Νάπης, συμπότας ἔχων ἐπὶ κλίνης ἰδίας τὸν Λάμωνα καὶ τὴν Μυρτάλην. 3 πάλιν οὖν ταῖς ἑξῆς ἡμέραις ἐθύετο ἱερεῖα καὶ κρατῆρες ἵσταντο καὶ ἀνετίθει καὶ Χλόη τὰ ἑαυτῆς, τὴν σύριγγα, τὴν πήραν, τὸ δέρμα, τοὺς γαυλούς. ἐκέρασε δὲ καὶ τὴν πηγὴν οἴνωι τὴν ἐν τῶι ἄντρωι, ὅτι καὶ ἐτράφη παρ᾽ αὐτῆι, καὶ ἐλούσατο πολλάκις ἐν αὐτῆι. 4 ἐστεφάνωσε καὶ τὸν τάφον τῆς ὄϊος, δείξαντος Δρύαντος, καὶ ἐσύρισέ τι καὶ αὐτὴ τῆι ποίμνηι, καὶ ταῖς θεαῖς συρίσασα ηὔξατο τοὺς ἐκθέντας εὑρεῖν ἀξίους τῶν Δάφνιδος γάμων.

4.31.1 ἤλεγχε τοὺς λόγους *Tubingensis* ἠλέγχετο τοὺς λόγους **F** ἠλέγχετο τοῖς λόγοις **V**
4.31.2 τὰ *bis add.* Cobet
τὴν μίτραν **V** καὶ τὴν μίτραν **F**
4.31.3 πλέον Villoison πλεῖον **FV**
συμποσίωι Corais συνωμοσίωι **FV**
4.32.1 ἐνδυθεῖσα **F** ἐνδῦσα **V**
4.32.2 οὐκ ἦν Δρύας **V** Δρύας οὐκ ἦν **F**
ἰδίας Villoison ἰδίαι **FV**
4.32.3 δὲ καὶ **V** καὶ **F**
καὶ ἐλούσατο πολλάκις ἐν αὐτῆι *om.* **V**
4.32.4 αὐτὴ *Tubingensis* αὐτῆι **FV**
συρίσασα **V** συρίζουσα (?) **F** *del.* Castiglioni *ante* ταῖς *transp.* Dalmeyda

33 Ἐπεὶ δὲ ἅλις ἦν τῶν κατ' ἀγρὸν ἑορτῶν, ἔδοξε βαδίζειν εἰς τὴν πόλιν καὶ τούς τε τῆς Χλόης πατέρας ἀναζητεῖν καὶ περὶ τὸν γάμον αὐτῶν 2 μηκέτι βραδύνειν. ἕωθεν οὖν ἐνσκευασάμενοι τῶι Δρύαντι μὲν ἔδωκαν ἄλλας τρισχιλίας, τῶι Λάμωνι δὲ τὴν ἡμίσειαν μοῖραν τῶν ἀγρῶν θερίζειν καὶ τρυγᾶν καὶ τὰς αἶγας ἅμα τοῖς αἰπόλοις καὶ ζεύγη βοῶν τέτταρα καὶ ἐσθῆτας χειμερινὰς καὶ ⟨ἐλεύθερόν τε αὐτὸν ἔθηκαν καὶ⟩ ἐλευθέραν τὴν γυναῖκα, καὶ μετὰ τοῦτο ἤλαυνον ἐπὶ Μιτυλήνην ἵπποις καὶ ζεύγεσι καὶ 3 τρυφῆι πολλῆι. τότε μὲν οὖν ἔλαθον τοὺς πολίτας, νυκτὸς κατελθόντες, τῆς δὲ ἐπιούσης ὄχλος ἠθροίσθη περὶ τὰς θύρας ἀνδρῶν, γυναικῶν. οἱ μὲν τῶι Διονυσοφάνει συνήδοντο παῖδα εὑρόντι, καὶ μᾶλλον ὁρῶντες τὸ κάλλος τοῦ Δάφνιδος· αἱ δὲ τῆι Κλεαρίστηι συνέχαιρον ἅμα κομιζούσηι 4 καὶ παῖδα καὶ νύμφην. ἐξέπλησσε γὰρ κἀκείνας ἡ Χλόη κάλλος ἐκφέρουσα παρευδοκιμηθῆναι μὴ δυνάμενον. ὅλη γὰρ ἐκινεῖτο ἡ πόλις ἐπὶ τῶι μειρακίωι καὶ τῆι παρθένωι, καὶ εὐδαιμόνιζον μὲν ἤδη τοῦ γάμου, ηὔχοντο δὲ καὶ τὸ γένος ἄξιον τῆς μορφῆς εὑρεθῆναι τῆς κόρης, καὶ γυναῖκες πολλαὶ τῶν μέγα πλουσίων ἠράσαντο θεοῖς αὐταὶ πιστευθῆναι μητέρες θυγατρὸς οὕτω καλῆς.

34 Ὄναρ δὲ Διονυσοφάνει μετὰ φροντίδα πολλὴν εἰς βαθὺν ὕπνον κατενεχθέντι τοιόνδε γίνεται. ἐδόκει τὰς Νύμφας δεῖσθαι τοῦ Ἔρωτος ἤδη ποτὲ αὐτοῖς κατανεῦσαι τὸν γάμον, τὸν δὲ ἐκλύσαντα τὸ τοξάριον καὶ ἀποθέμενον τὴν φαρέτραν κελεῦσαι τῶι Διονυσοφάνει πάντας τοὺς ἀρίστους Μιτυληναίων θέμενον συμπότας, ἡνίκα ἂν τὸν ὕστατον πλήσηι κρατῆρα, τότε δεικνύειν ἑκάστωι τὰ γνωρίσματα, τὸ δὲ ἐντεῦθεν ᾄδειν 2 τὸν ὑμέναιον. ταῦτα ἰδὼν καὶ ἀκούσας ἕωθεν ἀνίσταται καὶ κελεύσας λαμπρὰν ἑστίασιν παρασκευασθῆναι τῶν ἀπὸ γῆς, τῶν ἀπὸ θαλάσσης, καὶ εἴ τι ἐν λίμναις καὶ εἴ τι ἐν ποταμοῖς, πάντας τοὺς ἀρίστους 3 Μιτυληναίων ποιεῖται συμπότας. ὡς δὲ ἤδη νὺξ ἦν καὶ πέπληστο ⟨ὁ⟩ κρατὴρ ἐξ οὗ σπένδουσιν Ἑρμῆι, εἰσκομίζει τις ἐπὶ σκεύους ἀργυροῦ θεράπων τὰ γνωρίσματα καὶ περιφέρων ἐνδέξια πᾶσιν ἐδείκνυε.

4.33.2 ἐλεύθερον τε αὐτὸν ἔθηκαν καὶ *add.* Courier
4.33.3 τῆς δὲ ἐπιούσης **V** τῆι δὲ ἐπιούσηι **F** (cf. 2.9.1)
4.33.4 ἐκφέρουσα **FV** ἐμφαίνουσα Boissonade ἐκφαίνουσα Corais
ὅλη γὰρ **V** ὅλη δὲ ἄρα Hercher *non legitur* **F** ὅλη γοῦν Kairis
ἐκινεῖτο **V** ἐκίττα **F**
τοῦ γάμου Reeve τὸν γάμον **FV**
αὐταὶ ... μητέρες *edd.* αὖται ... μητέρες **F** αὐτὰς ... μητέρας **V**
4.34.1 ἤδη ποτὲ Courier εἰ δή ποτε **V** ? + [πο]τε **F**
4.34.3 ὁ *add.* Schāfer
σκεύους ἀργυροῦ Hirschig σκεῦος ἀργυροῦν **FV**
ἐνδέξια Brunck ἐν δεξιᾶι **FV**

35 Τῶν μὲν οὖν ἄλλων ἐγνώρισεν οὐδείς· Μεγακλῆς δέ τις διὰ γῆρας ὕστατος κατακείμενος ὡς εἶδε γνωρίσας πάνυ μέγα καὶ νεανικὸν ἐβόα· "τίνα ὁρῶ ταῦτα; τί γέγονάς μοι, θυγάτριον; ἆρα καὶ σὺ ζῆις, ἢ ταῦτά τις ἐβάστασε μόνα ποιμὴν ἐντυχών; δέομαι, Διονυσόφανες, εἰπέ μοι· 2 πόθεν ἔχεις ἐμοῦ παιδίου γνωρίσματα; μὴ φθονήσηις μετὰ Δάφνιν εὑρεῖν τι κἀμέ." κελεύσαντος δὲ τοῦ Διονυσοφάνους πρότερον ἐκεῖνον λέγειν τὴν ἔκθεσιν, ὁ Μεγακλῆς οὐδὲν ὑφελὼν τοῦ τόνου τῆς φωνῆς ἔφη· "ἦν 3 ὀλίγος μοι βίος τὸν πρότερον χρόνον· ὃν γὰρ εἶχον εἰς χορηγίας καὶ τριηραρχίας ἐξεδαπάνησα. ὅτε ταῦτα ἦν γίνεταί μοι θυγάτριον. τοῦτο τρέφειν ὀκνήσας ἐν πενίαι, τούτοις τοῖς γνωρίσμασι κοσμήσας ἐξέθηκα, εἰδὼς ὅτι πολλοὶ καὶ οὕτω σπουδάζουσι πατέρες γενέσθαι. καὶ τὸ 4 μὲν ἐξέκειτο ἐν ἄντρωι Νυμφῶν πιστευθὲν ταῖς θεαῖς, ἐμοὶ δὲ πλοῦτος ἐπέρρει καθ' ἑκάστην ἡμέραν κληρονόμον οὐκ ἔχοντι. οὐκέτι γοῦν οὐδὲ 5 θυγατρίου γενέσθαι πατὴρ εὐτύχησα, ἀλλ' οἱ θεοὶ ὥσπερ γέλωτά με ποιούμενοι νύκτωρ ὀνείρους μοι ἐπιπέμπουσι δηλοῦντες ὅτι με πατέρα ποιήσει ποίμνιον."

36 Ἀνεβόησεν ὁ Διονυσοφάνης μεῖζον τοῦ Μεγακλέους καὶ ἀναπηδήσας εἰσάγει Χλόην πάνυ καλῶς κεκοσμημένην καὶ λέγει· "τοῦτο τὸ παιδίον ἐξέθηκας· ταύτην σοὶ τὴν παρθένον ὄϊς προνοίαι θεῶν ἀνέθρεψεν, ὡς αἲξ Δάφνιν ἐμοί. λαβὲ τὰ γνωρίσματα καὶ τὴν θυγατέρα, λαβὼν δὲ 2 ἀπόδος Δάφνιδι νύμφην. ἀμφότεροι ἐξεθήκαμεν, ἀμφοτέρους εὑρήκαμεν, ἀμφοτέρων ἐμέλησε Πανὶ καὶ Νύμφαις καὶ Ἔρωτι." ἐπήινει τὰ λεγόμενα 3 ὁ Μεγακλῆς καὶ τὴν γυναῖκα Ῥόδην μετεπέμπετο καὶ τὴν Χλόην ἐν τοῖς κόλποις εἶχε. καὶ ὕπνον αὐτοῦ μένοντες εἵλοντο· Δάφνις γὰρ οὐδενὶ διώμνυτο προήσεσθαι τὴν Χλόην, οὐδὲ αὐτῶι τῶι πατρί.

37 Ἡμέρας δὲ γενομένης συνθέμενοι πάλιν εἰς τὸν ἀγρὸν ἤλαυνον· ἐδεήθησαν γὰρ τοῦτο Δάφνις καὶ Χλόη μὴ φέροντες τὴν ἐν ἄστει διατριβήν. ἐδόκει δὲ κἀκείνοις ποιμενικούς τινας αὐτοῖς ποιῆσαι τοὺς γάμους. ἐλθόντες οὖν 2 παρὰ τὸν Λάμωνα τόν τε Δρύαντα τῶι Μεγακλεῖ προσήγαγον καὶ τῆι

4.35.1 ἐβόα **V** ἐκβοᾶι **F**
μόνα Corais, Schäfer μὲν ἃ **F** μὲν **V**
4.35.3 τὸν πρότερον χρόνον **V** τὸ πρότερον **F**
4.35.5 γοῦν οὐδὲ Schäfer γοῦν οὔτε **V** *om.* **F**
4.36.1 πάνυ **V** μάλα **F**
θεῶν **V** Νυμφῶν **F**
ἀνέθρεψεν Castiglioni ἐξέθρεψεν **FV**
36.2 ἀμφότεροι ... ἀμφοτέρους ... ἀμφοτέρων Bowie ἀμφοτέρους ... ἀμφοτέρους ... ἀμφοτέρων **V** ἀμφότεροι ... ἀμφότεροι ... ἀμφοτέρων **F**
4.37.1 δὲ **F** δὴ **V**
4.37.2 τῆι Ῥόδηι τὴν Νάπην **V** τὴν Νάπην τῆι Ῥόδηι (?) **F**

Ῥόδηι τὴν Νάπην συνέστησαν καὶ τὰ πρὸς τὴν ἑορτὴν παρεσκευάζοντο λαμπρῶς. παρέδωκε μὲν οὖν ἐπὶ ταῖς Νύμφαις τὴν Χλόην ὁ πατὴρ καὶ μετὰ ἄλλων πολλῶν ἐποίησεν ἀναθήματα τὰ γνωρίσματα καὶ Δρύαντι τὰς λειπούσας εἰς τὰς μυρίας ἐπλήρωσεν.

38 Ὁ δὲ Διονυσοφάνης εὐημερίας οὔσης αὐτοῦ πρὸ τοῦ ἄντρου στιβάδας ὑπεστόρεσεν ἐκ χλωρᾶς φυλλάδος καὶ πάντας τοὺς κωμήτας κατακλίνας 2 εἱστία πολυτελῶς. παρῆσαν δὲ Λάμων καὶ Μυρτάλη, Δρύας καὶ Νάπη, οἱ Δόρκωνι προσήκοντες, <Φιλητᾶς>, οἱ Φιλητᾶ παῖδες, Χρόμις καὶ 3 Λυκαίνιον· οὐκ ἀπῆν οὐδὲ Λάμπις συγγνώμης ἀξιωθείς. ἦν οὖν ὡς ἐν τοιοίσδε συμπόταις πάντα γεωργικὰ καὶ ἄγροικα· ὁ μὲν ἦιδεν οἷα ἄιδουσι θερίζοντες, ὁ δὲ ἔσκωπτε τὰ ἐπὶ ληνοῖς σκώμματα· Φιλητᾶς ἐσύρισε, Λάμπις ηὔλησε, Δρύας καὶ Λάμων ὠρχήσαντο, Χλόη καὶ Δάφνις 4 ἀλλήλους κατεφίλουν. ἐνέμοντο δὲ καὶ αἱ αἶγες πλησίον, ὥσπερ καὶ αὐταὶ κοινωνοῦσαι τῆς ἑορτῆς. τοῦτο τοῖς μὲν ἀστικοῖς οὐ πάνυ τερπνὸν ἦν· ὁ δὲ Δάφνις καὶ ἐκάλεσέ τινας αὐτῶν ὀνομαστὶ καὶ φυλλάδα χλωρὰν ἔδωκε καὶ κρατήσας ἐκ τῶν κεράτων κατεφίλησε.

39 Καὶ οὐ τότε μόνον ἀλλ' ἔστε ἔζων τὸν πλεῖστον χρόνον <βίον> ποιμενικὸν εἶχον, θεοὺς σέβοντες Νύμφας καὶ Πᾶνα καὶ Ἔρωτα, ἀγέλας δὲ προβάτων καὶ αἰγῶν πλείστας κτησάμενοι, ἡδίστην δὲ τροφὴν νομίζοντες ὀπώραν 2 καὶ γάλα. ἀλλὰ καὶ ἄρρεν μὲν παιδίον ὑπέθηκαν <αἰγὶ> καὶ θυγάτριον γενόμενον δεύτερον ὄϊος ἑλκύσαι θηλὴν ἐποίησαν, καὶ ἐκάλεσαν τὸν μὲν Φιλοποίμενα, τὴν δὲ Ἀγέλην. [οὕτως αὐτοῖς καὶ ταῦτα συνεγήρασεν· οὗτοι] καὶ τὸ ἄντρον ἐκόσμησαν καὶ εἰκόνας ἀνέθεσαν καὶ βωμὸν εἵσαντο Ποιμένος Ἔρωτος· καὶ τῶι Πανὶ δὲ ἔδοσαν ἀντὶ τῆς πίτυος οἰκεῖν *νεών*, Πανὸς Στρατιώτου ὀνομάσαντες.

40 Ἀλλὰ ταῦτα μὲν ὕστερον καὶ ὠνόμασαν καὶ ἔπραξαν· τότε δὲ νυκτὸς γενομένης πάντες αὐτοὺς παρέπεμπον εἰς τὸν θάλαμον, οἱ μὲν 2 συρίττοντες, οἱ δὲ αὐλοῦντες, οἱ δὲ δᾶιδας μεγάλας ἀνίσχοντες. καὶ ἐπεὶ

4.38.2 Δόρκωνι **V** Δόρκωνος **F**
Φιλητᾶς *add.* Boden

4.39.1 καὶ Reeve καὶ ταῦτα **FV** κατὰ ταῦτα Hercher *fortasse* καὶ πάντα. . . ποιμενικά
βίον *add.* Reeve ποιμενικῶς εἶχον Scaliger ποιμενικῶς διῆγον Hercher
ὀπώραν **F** ὀπώρας **V**

4.39.2 ἄρρεν μὲν **F** ἄρρεν **V**
αἰγὶ *add.* Scaliger, Jungermann
Ἀγέλην **FV** Ἀγελαίαν Edmonds
οὕτως (*om.* **V**) αὐτοῖς καὶ ταῦτα συνεγήρασεν· οὗτοι **FV** *del.* Hercher
εἵσαντο **F** ἐποιήσαντο **V**

4.40.1 καὶ ὠνόμασαν **F** ὠνόμασαν **V**

πλησίον ἦσαν τῶν θυρῶν, ἦιδον σκληρᾶι καὶ ἀπηνεῖ τῆι φωνῆι, καθάπερ τριαίναις γῆν ἀναρρηγνύντες, οὐχ ὑμέναιον ἄιδοντες. Δάφνις δὲ καὶ 3 Χλόη γυμνοὶ συγκατακλιθέντες περιέβαλλον ἀλλήλους καὶ κατεφίλουν, ἀγρυπνήσαντες τῆς νυκτὸς ὅσον οὐδὲ γλαῦκες· καὶ ἔδρασέ τι Δάφνις ὧν αὐτὸν ἐπαίδευσε Λυκαίνιον, καὶ τότε Χλόη πρῶτον ἔμαθεν ὅτι τὰ ἐπὶ τῆς ὕλης γενόμενα ἦν ποιμένων παίγνια.

ΤΕΛΟΣ ΤΩΝ ΚΑΤΑ ΧΛΟΗΝ ΚΑΙ ΔΑΦΝΙΝ ΛΟΓΓΟΥ ΑΙΠΟΛΙΚΩΝ

4.40.3 συγκατακλιθέντες περιέβαλλον **V** κατακλιθέντες περιέβαλον **F**
γενόμενα **F** γιγνόμενα **V**
ποιμένων **FV** παιδίων **Edmonds**
τέλος τῶν κατὰ Χλόην καὶ Δάφνιν Λόγγου Αἰπολικῶν **V** τέλος Λόγου ποιμενικῶν τῶν περὶ Δάφνιν καὶ Χλόην Λεσβιακῶν ἐρωτικῶν λόγοι τέσσαρες **F**

COMMENTARY

TITLE

The form of the title that **V** gives at the work's beginning (Λόγγου ποιμενικῶν τῶν κατὰ Δάφνιν καὶ Χλόην) and at its end (τέλος τῶν κατὰ Δάφνιν καὶ Χλόην Λόγγου αἰπολικῶν) follows the pattern found in earlier novels, e.g. Xenophon's τὰ κατὰ Ἀνθίαν και Ἀβροκόμην Ἐφεσιακά. The longer version at the end of the text in **F** (τέλος Λόγου ποιμενικῶν τῶν περὶ Δάφνιν καὶ Χλόην Λεσβιακῶν ἐρωτικῶν λόγοι τέσσαρες) perhaps suggests an alternative title τὰ κατὰ Δάφνιν καὶ Χλόην Λεσβιακά instead of τὰ κατὰ Δάφνιν καὶ Χλόην ποιμενικά/αἰπολικά: for the evidence for novels' titles see Whitmarsh 2005b (discussing Longus on p. 591).

Λόγος, never attested as a proper name, is simply a mistake, characteristic of **F**'s proneness to errors of all sorts. That the author's name was Λόγγος is supported by O's ascription of its excerpt at 3.5.4 (ἐκ τοῦ τρίτου λόγου τοῦ Λόγγου). Longus is so common a name that it cannot be used to identify our writer with other bearers.

PROOEMION

pr.1. Whereas X.Eph. and Hld. open with no reference to their role as narrator, and Ch., after naming himself, says simply that he will 'narrate a πάθος ἐρωτικόν that happened in Syracuse', Longus, perhaps following Ach.Tat. (see intro. p. 5), presents a narrator who might be supposed to be the author and who has no part in the main story – a story that in both novels is heard from another person. Achilles' unnamed narrator was also moved by a painting, but its subject, Europa's abduction, had only a symbolic relation to the main story (cf. Bartsch 1989: 40–5). Pictorial descriptions also serve as openings in Lucian, e.g. *Herc.* and *Cal.* L. goes further in offering as his story a narrative that is both told by an unnamed other and purports to match and explain the painting. Commemoration in temples and sanctuaries of escapes from peril or disease that could be credited to divine assistance was a regular and conspicuous feature of Greco-Roman religion. That an entire novelistic adventure might both be depicted in a painting and immortalised in writing is imagined in the promise made by the desperate girl Charite when praying to reach safety during her escape from brigands in a sub-plot of Apuleius' *Metamorphoses*: 'for I shall put a seal on the record of my current good fortune and of divine providence by a testimony that will last, and I shall dedicate in the entrance hall of my house a representation of my current escape depicted in a painting. It will be viewed and it will be heard in stories and the unadorned narrative will

be perpetuated by the pens of learned men: "With an ass as her mount the royal maiden escapes captivity"' (Apul. *Met.* 6.29). An early novelist, Xenophon, had his couple dedicate a γραφή in the Artemisium at Ephesus recording their vicissitudes (πάντων ὅσα τε ἔπαθον καὶ ὅσα ἔδρασαν, X.Eph. 5.15.2), and the *Historia Apollonii regis Tyrii* (recension B) did likewise, but neither explicitly claimed a relation between these and their texts.

By professing to compose a written account to match that of the painting L. draws attention to his work's pictorial qualities and prepares us for its small scale and enclosed world (cf. Hunter 1983: 40–3, part of his excellent discussion of the preface, 38–52). Like the cave of Atalanta described by Ael. *VH* 13.1 (cf. Campanile 2006: 427), L.'s painting may be seen as a *mis-en-abyme* of his work as a whole, but attempts (e.g. Mittelstadt 1967) to show that the four-book work can be broken up into scenes illustrated by different pictures are unconvincing; in his short list of themes L. is careful to eschew detail and to sketch only some episodes, leaving readers quite uncertain how his tale will develop.

Ἐν Λέσβωι θηρῶν: L. offers a specific motive for his narrator's visit, plausible given the popularity of hunting among the Greek and Roman upper classes in all periods (cf. the ὄρη θηροτρόφα of 1.1.2, X.Eph. 1.1.2, Barringer 2001, Arrian's mid-second-century Κυνηγετικός, and the Κυνηγετικά of the third-century Syrian 'Oppian'), doubtless enhanced in the second century AD by Hadrian's well-publicised enthusiasm for it. The opening phrase suggests that the narrator whom the author creates (and his implied reader) is himself from those classes, a visitor either from another part of Lesbos (like the Methymnan youths holidaying in Mytilenean territory, 2.12) or from outside the island. Ach.Tat.'s narrator (1.1) is offering thanks at Sidon for surviving a storm at sea, but we are not told what took him there. Both writers may know Dio of Prusa's *Euboicus* (*Or.* 7, ca. AD 100): here Dio's encounter with virtuous rustics in Euboea, whose livelihood is based on hunting (*Or.* 7.11), results from his boat being wrecked there during an Aegean crossing (see Russell 1992).

Hunting imagery sometimes appears in erotic literature, e.g. Xen. *Mem.* 1.2.24 (Alcibiades διὰ κάλλος ὑπὸ γυναικῶν θηρώμενος), and see Paschalis 2005; but L. does not use it of the relations between D. and C., except indirectly of D.'s bird-hunting at 3.5–6n.: we should probably imagine the narrator hunting larger game. Hunting terms are also used to refer to an author's or thinker's pursuit of ideas (Ar. *Clouds* 358 θηρατὰ λόγων φιλομούσων) or truth (Pl. *Tht.* 200a, Plut. *Per.* 13.16), and so here the image may suggest to readers the idea of questing – the quest of the couple for sexual knowledge, the readers' quest for the story's meaning(s). The first of these ideas is reactivated during Philetas' encounter with Eros, where Eros is called ἀθήρατον by Philetas (2.4.3) and δυσθήρατος by himself (2.5.2).

ἐν ἄλσει Νυμφῶν: note the rhythmical balance and rhyme of ἐν Λέσβωι θηρῶν | ἐν ἄλσει Νυμφῶν,| θέαμα εἶδον | κάλλιστον ὧν εἶδον,| εἰκόνος γραφήν,| ἱστορίαν ἔρωτος. For L.'s liking for such rhymed phrases of equal length (*isocola*) whether two, three or (sometimes) four, see intro. p. 14; for the different syntactical function of the rhymed θηρῶν (a participle) and Νυμφῶν (a gen. pl.) cf. 2.25.3n. and Hunter 1983: 86. The Nymphs, divinities linked to water, marriage, and the countryside (see Larson 2001, Sourvinou-Inwood 2005) will turn out to be the couple's chief divine protectors, aided by Pan and Eros. C. is found in their grotto (1.4.1), arguably identical with the preface's ἄλσος (so Hunter 1983: 42–3, Wouters 1989/90); the couple worship and receive aid from them throughout the story; it is their grotto, outside which the concluding wedding *fête champêtre* takes place (4.38.1), that the couple refurbish in gratitude (4.39.2). The appearance of Νυμφῶν as the work's sixth word also helps to establish its focus on religion and on the countryside, especially the countryside as represented in Theocritean bucolic, where statues of Spring-nymphs (Κρανᾶιαι, Theoc. 1.22 with Hunter 1999 *ad loc.*) are present for Thyrsis' performance of his archetypically pastoral song *The pains of Daphnis.* Neither here nor later in L. are they (as sometimes elsewhere) associated with hunting or with Artemis, a god absent, unlike her brother Apollo, from L.'s text. The Nymphs also contribute to readers' placing this *locus amoenus* in a tradition that begins with the grove beside the nymph Calypso's cave (*Od.* 5.63–74, see further 2.3.3n.) and whose prose paradigm is Socrates' location by the Ilissus in Pl. *Phdr.* 230b2–d1 (for the *Phaedrus*' huge influence cf. Trapp 1990). Evocation of the *Phaedrus* (argued for by Danek and Wallisch 1993, Hunter 1997) might hint that what follows has serious philosophical ambitions, or might ironise the claim of the narrator, so different from Socrates, to offer instruction: so Hunter 1997: 18, and, taking a Phaedran reading of Longus further, Repath 2011. But an invitation to read the work as a novel is offered by the grove's similarity to that at the opening of Ach.Tat., followed by further reworkings at 1.1.1n., 1.4.2n., see intro. pp. 5–6.

θέαμα εἶδον κάλλιστον ὧν εἶδον: θέαμα may play on other novelists' use of θέαμα of their handsome hero or heroine (e.g. X.Eph. 1.2.8). Ach. Tat. 3.7.2 stands nearer to L. in using θέαμα of Andromeda in a painting, while Hld.'s vivid description of enigmatic carnage on a beach uses θέαμα ἀπορώτερον of Charicleia as seen by the bandits (1.2.1). But L.'s use of θέαμα of a work of art also recalls Theoc. 1.56, where the splendidly crafted cup is αἰπολικόν τι θέαμα, and is the first of numerous reworkings of Theocritean language. By contrast Pausanias' usual term for a work of art (e.g. 1.39.3) is θεώρημα.

εἰκόνος γραφήν, ἱστορίαν ἔρωτος 'the painting of a picture, a story of desire'. The first phrase is artificially elaborated to balance the second:

its reappearance in a fourth-century *epikedion* (Page 1941: 556 no. 136 line 15: ἐν γραφαῖσιν εἰκόνων δύο) is due more probably to chance than to its poet's knowledge of L. Both εἰκών and γραφή may be used of a picture (and cf. the term εἰκὼν γραπτή in *IAph*2007, 12.27 iii 10, of AD 127), and ἱστορία of the story it tells (as at Ach.Tat. 5.4.1); but the elliptical use of ἱστορία to describe the painting is surprising. Apart from here and at Ach. Tat. 5.4.1 ἱστορία appears in the novels only at Hld. 2.29.5 (ostentatiously Herodotean, in the sense 'enquiry'), and is an unexpected term for what will become L.'s narrative, though Call. *Aet.* fr. 75.7 Pfeiffer used it of a tale of ἔρως, Acontius and Cydippe: cf. intro p. 3. Rather than evoking historiography (a genre regularly termed ἱστορία) L. may hint both at Callimachus and at scientific enquiry, as e.g. in the title of a work by Theophrastus, Lesbos' best-known prose-writer, Περὶ φυτῶν ἱστορία.

καλὸν ... κατάρρυτον: the well-watered grove regularly features in literary descriptions of an idyllic setting (*locus amoenus*), starting with *Od.* 5.63–74 (cf. 2.3.3n.), and is prominent in a poem of Sappho (fr. 2); it had been made canonical as a context for tales of ἔρως by Pl. *Phdr.* 230b2 ff., followed among the novelists by Ach.Tat. 1.2.3 (cf. Pearce 1988). L. picks up this opening *ecphrasis* of a grove in those of Philetas' κῆπος (2.3n. – like a grove except that it is walled) and Dionysophanes' παράδεισος (4.2.1–3.2).

ἀλλ' ἡ γραφὴ τερπνοτέρα: since L.'s work corresponds to the painting, this introduces its claim to be τερπνόν (repeated below at 3) and its recurrent theme of the interplay between art (τέχνη) and nature (φύσις); cf. 1.15.3, 20.1, 2.12.2, 25.2n., 4.23.2, 32.1, intro. pp. 12–14, Zeitlin 1990, Teske 1991.

περιττὴν 'outstanding', a favourite term of L.: cf. 1.13.3, 2.15.1, 4.22.1.

καὶ τύχην ἐρωτικήν 'and the fortunes of desire'. L. stresses the operation of τύχη (chance, fortune) less than the other novelists: thus, whereas at 2.10.3 the couple's first embrace happens τύχηι, the goat's momentous eating of the withy, 2.13.3–4, is not so picked out; but cf. Dionysophanes' account, 4.24.2, and Clearisté's exclamation, 4.21.3n. Here τύχη is chosen to balance τέχνη at least partly for the jingle: cf. Agathon fr. 6 K–S τύχη τέχνην ἔστερξε, καὶ τέχνη τύχην.

pr.2 γυναῖκες ... ἐμβολή: L.'s skeletal list of scenes omits the key topic of the development and culmination of the couple's mutual desire, which are covered by the more general sentence following. Piracy and war advertise standard novelistic themes, as could exposure (cf. Hld. 4.8); adoption by herdsmen and suckling by their beasts do not, and may provoke readers to wonder if L.'s work is in a different genre. For the asyndetic list cf. intro. pp. 15–16.

pr.3 ἰδόντα με καὶ θαυμάσαντα: the similarity to Pl. *Rep.* 2.359d5 ἰδόντα δὲ καὶ θαυμάσαντα (Gyges about to discover the magic ring) can hardly be

accidental: L. presents his narrator as an undetected voyeur of the couple's development.

θαυμάσαντα: the appropriate response for a tourist (cf. Hdt. 1 pr., Paus. 1.27.3) but also for a reader of novels: cf. Whitmarsh 2001: 86–7.

πόθος: a word from the language of love (e.g. Ach.Tat. 2.36) but not restricted to it: cf. Hdt. 1.165.3, Arr. *An.* 1.3.5 etc. where πόθος λαμβάνει Alexander to do something. Other writers describe an urge to compose as ἔρως (e.g. Aristides, *Or.* 33.19 Keil), but it suits L. to restrict the noun ἔρως (though not the verb ἐρᾶν: cf. 4.16.2n.) to its literal meaning.

ἀντιγράψαι 'vie with the painting in writing' (LSJ, Hunter 1983: 43) not simply 'depict the picture in writing' (as Gill 1989). For similar sophistic gambits cf. Luc. *Dom.* 2 λόγωι ἀμείψασθαι τὴν θέαν, Himerius, *Or.* 12.2 φέρε δὴ γράψω τῶι λόγωι τὸν πίνακα.

καὶ ἀναζητησάμενος ... τῆς εἰκόνος: guides ready to explain monuments at religious sites (including paintings, [Luc.], *Am.* 8) were as ubiquitous in antiquity as now, might hold a formal and remunerated office, and might be responsible for ensuring the performance of sacrifices. They are more often termed περιηγηταί, e.g. Bresus, attested, not earlier than Hadrian, for Mytilenean territory as περιηγήτα ἐτέων ἤδ[η] | τεσσαράκοντα καὶ πρὸς | ἄνευ συντάξιος καὶ μισ|θοῦ *IG* xii 2 484.24–7); so too Plut. *De Pyth. or.* 2 = *Mor.* 395a. But Paus. (e.g. 1.13.8), like L. here, always calls them ἐξηγηταί, the classical and particularly the Herodotean term, see Jones 2001. L.'s ἐξηγητής distances the author still further from his story and suggests, perhaps deceptively (see Bowie 2015), that it has respectable support in local traditions concerning a cult; ἀναζητησάμενος hints at Thuc.'s emphasis on his ζήτησις, anticipating L.'s play with κτῆμα τερπνόν later in the sentence (cf. 2.15.2n.).

τέτταρας βίβλους ἐξεπονησάμην: like ἀντιγράψαι, this phrase underlines L.'s role as a reporter; its verb stresses the element of painstaking craft, alluding to Theoc. 7.51 where Lycidas says of his song ἐξεπόνασα (cf. 1.10.2n., 2.3.3n.), and encouraging a reader to expect a product of developed skill and time-consuming labour, qualities esteemed by imperial sophists in prose as by Philitas, Callimachus, and Theocritus in poetry. Specifying a work's size in books is not a classical Greek habit, nor common in imperial Greek texts, e.g. not in Arrian's prefaces to his *Anabasis* or *Dissertations of Epictetus*, nor in the other 'ideal' novels; but probably in Antonius Diogenes (see Bowie 2009a), and Plutarch opens *Quaestiones conuiuales* (*Mor.* 612e) saying that he sends their dedicatee three books and more will follow. It is found (probably after L.) in Philostr.'s preface to his *Lives of the Sophists* (and in Latin literature: cf. Catull. 1.5–6 *ausus es unus Italorum* | *omne aeuum tribus explicare cartis*, of Nepos' history; Plin. *HN* pr. 16). D.S. 1.4.6–7 and Appian pr. 53–60 are different, explaining the distribution of their subject-matter by books. L.'s advertisement draws

attention to the miniaturisation so marked in his work (cf. intro. p. 1): at four books it can be no more than (and is in fact much less than) half the size of Thuc.'s ἱστορίαι and the eight-book works of L.'s novelistic predecessors Ch. and Ach.Tat. It may also raise questions about the relation of his work to poetry: Callimachus' four-book Αἴτια continued to be read and admired in the imperial period (cf. intro. p. 3).

ἀνάθημα ... Πανί: L. alludes to the end of Agathon's speech in Pl. *Symp.* 197e6–8; cf. Forehand 1976: 107.

κτῆμα ... ἀνθρώποις: L. alludes to Thuc.'s claim that his work is not an ἀγώνισμα ἐς τὸ παραχρῆμα ἀκούειν but a κτῆμα ἐς αἰεί (1.22.4), and perhaps to a remark of D.H. (*Dem.* 10.1 p.149 U–R) that the orator aims at usefulness (also claimed by Thuc.) and not, like the historian, εἰς ἀνάθημα καὶ κτῆμα. The epithet τερπνόν given to κτῆμα mischievously inverts Thuc.'s suggestion that some might think his work ἀτερπέστερον because it lacks τὸ μυθῶδες (cf. 2.15.2n.): L. invites speculation whether his own work should therefore be taken as μυθῶδες; cf. 2.27.2n. See further Hunter 1983: 50–2 and 1994: 1070–1, Goldhill 1995: 6–7, Cueva 1998, Luginbill 2002, Trzaskoma 2005. Unlike the lovers' offerings at 4.39.2, L.'s dedication to the trinity presiding over their destiny is figurative, although L. may know of Heraclitus' dedicating his Περὶ φύσεως in the Ephesus Artemisium (D.L. 9.6) and of the γραφή dedicated there by X.Eph.'s couple (5.15.2; cf. pr.1n., intro. p. 6).

ὃ ... προπαιδεύσει: L. thinks less of the power to assuage λύπη claimed for rhetoric (Gorgias, *Helen* 8, Philostr. *VS* 1.15.498 on Antiphon) than of poetry's claim to cure love's νόσος. Cf. Philoxenus fr. 9 *PMG*, known to Plut. *QC* 622c8 and *Amat.* 762f7; Theoc. 11.1–3; Call. *Epigr.* 46 Pfeiffer; Prop. 2.34.81–2 *non tamen haec ulli uenient ingrata legenti, | siue in amore rudis siue peritus erit,* distinguishing, like L., those who have loved from those who have not (cf. *Peruigilium Veneris*: *cras amet qui numquam amauit, quique amauit cras amet*); Philostr. *Ep.* 68, claiming that reading love poetry ἢ οὐκ ἐπιλήσει σε τῶν ἀφροδισίων ἢ ἀναμνήσει (cf. intro. p. 20). Its effects, however, might be less welcome: note Galen's story (*De locis affectis* 6 = viii 451 Kühn) of a friend suffering from priapism as a result of θεαμάτων καὶ διηγήσεως καὶ μνήμης.

The suggestion that L.'s work might instruct is the first of a sequence of invitations to ponder the place of instruction in human society, especially in the realm of ἔρως: cf. 1.8.2, 27.1, 2.8.1, 16.2, 3.18, 22.4, 4.40.3.

pr.4 πάντως ... βλέπωσιν: L. recalls Soph. *Ant.* 787–9 καί σ' οὔτ' ἀθανάτων φύξιμος οὐδεὶς | οὔθ' ἁμερίων σέ γ' ἀν|θρώπων, using the allusion to stress the positive nature of ἔρως in this novel (as in others, see Bowie 2007). The novels naturally stress the power of desire, aroused by a person's κάλλος as perceived by another's eyes; cf. 1.24.1, Hld. 3.5.4–5, 4.4.4, Philostr. *Her.* 54.4. Sight's importance for desire appears as early as Ibycus

fr. 286 *PMGF*; cf. Eur. *Hipp.* 525–7, Pl. *Phdr.* 251b. 'So long as beauty exists and eyes see' has a lapidary ring recalling oaths, promises, and epitaphs, esp. that on the tomb of Midas, *Anth.Pal.* 7.153, quoted by Pl. *Phdr.* 264d, [Dio of Prusa] (= Favorinus), *Or.* 37.38, and D.L. 1.89–90: χαλκῆ παρθένος εἰμί, Μίδα δ' ἐπὶ σήματι κεῖμαι. | ἔστ' ἂν ὕδωρ τε νάηι καὶ δένδρεα μακρὰ τεθήληι,| αὐτοῦ τῆιδε μένουσα πολυκλαύτωι ἐπὶ τύμβωι | ἀγγελέω παριοῦσι Μίδας ὅτι τῆιδε τέθαπται. For the trope in a context of literary immortality cf. Posidippus, 122.8 A–B (= *HE* 3149) on Sappho, cited Ath. 13.596c, ἔστ' ἂν ἴηι Νείλου ναῦς ἐφ' ἁλὸς πελάγη. It may also reactivate the Thucydidean evocation at pr.3: cf. Thuc. 3.82.2 ἕως ἂν ἡ αὐτὴ φύσις ἀνθρώπων ἦι.

ἡμῖν ... γράφειν: for prayers for moderation in love cf. Eur. *Hipp.* 528–9, addressed, like L.'s prayer, to Eros, and Opp. *H.* 4.29–30 (AD 177–180) εὐμενέοις, πρηῢς τε καὶ εὔδιος ἄμμιν ἱκάνοις | μέτρον ἄγων. The prayer may evoke that of Socrates for wealth enough for ὁ σώφρων at *Phdr.* 279b8–c3. A writer often refers to himself in the first person plural, but in using the plural ἡμῖν after several first persons singular L. may purport to involve readers or pupils (who might themselves also be writers) in his prayer.

σωφρονοῦσι: the servant entrusted with exposing D. turns out to have been called Sophrone or Sophrosyne (4.21.3n.) and the Methymnans realise that their penal actions were ὀξύτερα ... ἢ σωφρονέστερα (3.2.3), but L. never ascribes to his couple this concept so alien to their unconscious sexuality. The author's prayer is thus another device to distance him from his story (contrasting him with Ach.Tat.'s narrator, who describes himself as ἐρωτικός, 1.2.1). For L.'s play with σωφρονοῦσι see Goldhill 1995: 8.

BOOK ONE

1.1.1 πόλις ἔστι τῆς Λέσβου Μιτυλήνη: naming a city is a standard story-telling opening: cf. Hdt. 4.154.1 ἔστι τῆς Κρήτης Ὀαξὸς πόλις, X.Eph. 1.1 ἦν ἐν Ἐφέσωι ἀνήρ, Ach.Tat. 1.1 Σιδὼν ἐπὶ θαλάσσηι πόλις, and Apuleius' variant in his inset novel 4.28.1 *erant in quadam civitate rex et regina* (for further examples see Kenney *ad loc.*). For the choice of Mytilene see intro. pp. 1–3.

διείληπται: third-person sing. of the perf. pass. of διαλαμβάνω, 'I divide up'.

ὑπεισρεούσης τῆς θαλάσσης suggests L.'s chief model was Ach.Tat. 1.1.1: into Sidon's second harbour τὸ ὕδωρ ... εἰσρεῖ.

μεγάλη ... νῆσον: a miniature of the *ecphrasis* of cities standard in rhetors' training (cf. Theon *Prog.* 67.19 Patillon) and repertoire (cf. Aristides *Orr.* 17 and 21 Keil on Smyrna, *Or.* 26 Keil on Rome) and common in novelists: Ach.Tat. 2.14.2–4 Tyre (a real island!), 5.1 Alexandria; Hld. 8.1.2–3 Philae, 9.22.4 Syene, 10.5.1–2 Meroe, described as ἤπειρον ἐν νήσωι σοφιζομένη.

εὐρίποις ... λίθου: εὔριπος is the term used to describe both elongated pools (favoured in élite Roman villas or such complexes as the Campus Martius) and urban canals; cf. *Syll.*[3] 799.7 (Cyzicus, AD 38), *IG* x 2.1.41 (Thessalonice). For Mytilene D.S. 13.7.5 attests only one canal, once the channel which divided the original island settlement from its mainland development, visible in old pictures and the modern street-plan: 'for the ancient city is a small island, while the one that was later settled is on the coast of Lesbos opposite it: between them is a channel which is narrow and makes the city secure'. No other is likely: if L. really knows Mytilene, his plural is rhetorical exaggeration, like that of the rivers in which D. swims (1.30.4n.), and he says nothing of its two harbours (Strabo 13.2.2). The toponym Εὔριπος is also attested on Lesbos at Eresos, *IG* xii 2 529.2 with *IG* xii *suppl.* p. 36 (unless this inscription is from Mytilene).

γεφύραις ... λευκοῦ λίθου: no other text mentions bridges, but archaeology has revealed two; see Karydis and Kiel 2000: 41, n. 26. L. may know of the battle 'by the bridge', perhaps in Mytilene, attested by an ancient biography of Alcaeus, *POxy.* 2506 fr. 98 (= *Test.* 9 (c) Campbell).

λευκοῦ λίθου is a variation on the standard term for the compound noun or adjective λευκόλιθος, describing the white marble in vogue in the high empire: cf. Strabo 12.5.3, *IArycanda* 16 (temple of Trajan at Lycian Arycanda), *IEph* 2039.9 (parts of theatre, Ephesus, mid-second century AD). Elegant authors write two words: Paus. 1.22.4, Philostr. *VS* 1.25.550, *VA* 8.11.

νομίσεις ... νῆσον: for the conceit cf. Hld. 10.5.2 ἤπειρον ἐν νήσωι σοφιζομένη. This is L.'s only second-person address to a reader. For the

future 'you will think' cf. τις ... οἰήσεται (2.3.5). The future form νομίσω is not attested elsewhere before the fifth century AD, and F's aor. opt. νομίσαις should perhaps be preferred; for the lack of ἄν cf. 4.7.5 and MacLeod on Luc. *Patr.Enc.* 10. For futures and optatives with ἄν, guiding a reader's interpretation of a description, cf. 1.13.2n., 4.32.2, Theoc. 1.42 and 150 with Hunter 1999.

1.1.2 ὅσον ... κάλλιστον: F's διακοσίων, about 37 km, must be preferred to V's εἴκοσιν, 3.7 km, given the daylong journey from the estate to Mytilene at 4.33.2. For the estate's imagined location, probably north of Mytilene near Agios Stephanos and Mandamadhos, see Bowie 1985. It is significant for L.'s brand of fiction that his numbers are regularly multiples of ten: supplying figures suggests that the landscape is real, but this realism does not aim at topographical precision; cf. Bowie 1985: 87–9.

ὄρη θηροτρόφα ... ποιμνίων: the estate has a plausible mixture of types of land, but epigraphic records from late-third-century AD Mytilene (*IG* xii 3.76 ff. = *IGRom.* iv 109–113) document a predominance of olive-growing over other types of land-use (vines, arable land, and pasture: cf. Scarcella 1968: 8, Kloft 1989: 49) whereas wheat-fields play only a marginal part in L.'s story. Both γεωργοί and ποιμένες are mentioned at 3.2.1, 4.1 and among Philetas' sons at 2.5.3, and γεωργοί at 3.3.1, 15.1 (Chromis), 25.3, 29.1, 4.6.2, 29.2n.; at 3.29.2 D. himself claims skill in ploughing, reaping and winnowing; Lamon has been winnowing at 3.30.3, and at 4.33.2 gets land to grow crops; reapers appear at 4.38.2 in a comparison. L. may recall that for Alcaeus' near-contemporary Solon a rich man might own 'fields of wheat-bearing land', γῆς πυροφόρου πεδία (Solon fr. 24.2 West). For the rhyming pairs of slightly varying length cf. intro. p. 14.

καὶ ἡ θάλασσα ... μαλθακῆι 'and the sea washed upon a shore that stretched out with soft sand': the sea will be important for the couple's abductions.

1.2.1 ἐν τῶιδε τῶι ἄγρωι: the pattern *est locus* ... *hic* is traditional in opening a tale; cf. 1.4.1–5.1, 2.3.3–4, and a comparable pattern with ἐνταῦθα at 1.2.1, 20.4.

Λάμων: not a pastoral name, nor epigraphically attested, but given by MSS as that of a gardener in an epigram by Philip of Thessalonice (*Anth.Pal.* 6.102 = *GP* 2741–8), where Gow–Page accept Brunck's emendation to Damon on metrical grounds; perhaps correctly, but the corruption could precede L., whose text of Philip might also have had Λάμων. Pierson's change to Damon in L. is unconvincing given the name's frequency in the book.

κιττὸς ἐπιπλανώμενος 'roaming ivy'. This and the soft grass contrast with the rough copse and brambles (necessary to concealment): Merkelbach 1962: 195 sees a link with the birth of Dionysus, with whom ivy is especially associated. Strikingly L. does not relate D.'s name to his discovery

among laurels (δάφναι, in L. only at 4.2.3) as do D.S. 4.54, Ael. *VH* 10.18, Servius on Virg. *Ecl.* 5.20.

1.2.2 φυλάττει τὰς διαδρομάς 'keeps an eye on the comings and goings'. For this use of φυλάττειν cf. 3.7.1.

οἰκτείρας: L. transfers a motif common in exposure stories from pity for the baby (cf. Soph. *OT* 1178) to pity for its animal nurse.

ἀκμαζούσης: a favourite word of L., always with a non-personal subject; cf. Thuc. 2.49.6 νόσος, 3.3.1 τοῦ πολέμου ... ἀκμάζοντος. Here first-time readers will hardly recall mid-day's supernatural associations, clear at 2.4.1, 26.5: L. simply follows his habit of carefully registering time.

τὴν ἐπιρρόην ἕλκον τοῦ γάλακτος 'sucking the freely-flowing milk': for this sense of ἕλκειν cf. 4.39.2.

1.2.3 τῆς ... τύχης ἐν σπαργάνοις κρείττοσι 'with swaddling clothes and tokens superior to the status suggested by its exposure'. For the idea cf. 1.8.1. σπάργανα include the 'tokens', not just the 'little purple cape with its gold clasp', but also the 'dagger with an ivory handle' (cf. 1.5.3n.): these will establish D.'s identity at 4.21.2.

χλαμύδιον: the χλαμύς (of which χλαμύδιον is a diminutive) is not a simple cloak (χλαῖνα, or the female χλανίδιον which is a token at Men. *Perikeiromenē* 822, see 1.5.3n.) but a higher-status garment worn by military men and ephebes: cf. LSJ 1, and its presence with a sword among actors' props at Ach.Tat. 3.20.6. Here in a Mytilenean context L. may gesture to the view (quoted by Pollux 10.124) that the term was first used by Sappho (fr. 54), precisely of a πορφυρία χλαμύς worn by Eros.

ἁλουργές: noted as the Attic for purple by the second-century lexicographer Moeris (α 116 Hansen: ἁλουργές Ἀττικοί· πορφυροῦν Ἕλληνες) but quite widely used (e.g. by Hedylus, *Anth.Pal.* 6.292.1 = *HE* 1825). Purple, gold, and ivory are all high-status materials.

πόρπη χρυσῆ: L. chooses the elevated term πόρπη rather than περόνη (both poetic and prose) to match the élite tokens; that it first appeared in the *Shield of Achilles* (*Il.* 18.401) reminds readers of his work's ecphrastic pedigree.

ἐλεφαντόκωπον: a term discovered by Pollux (7.158, 10.145) in the Attic comic poet Theopompus (fr. 26 K–A), perhaps also its source here and at Luc. *Gall.* 26. L. may recall the Mytilenean poet Alcaeus' lines to his brother returning home: ἐλεφαντίναν | λάβαν τοῦ ξίφεος χρυσοδέταν ἔχων ('with your sword's ivory hilt bound in gold', fr. 350.1–2).

The dagger suits a male child (as C.'s tokens suit a female, 1.5.3) but suggests a future warrior rather than a shepherd, and is surprising in the civic society from which we eventually discover D. comes: sculptures of the local élite in the Hellenistic and Roman periods never portray them armed – the cuirassed statue of Ti. Iulius Celsus Polemaeanus from Ephesus (Inan–Rosenbaum 1966: no. 144) is cuirassed because of its

subject's posts as *legatus Augusti*). As in his story as a whole, L. blends the mythical and 'unreal' with the contemporary and 'real': cf. 4.15.1n.

Exposure of children, well documented in the real world (see Boswell 1988, Evans Grubbs 2013) was a common motif both in myth (cf. Ion, Oedipus, Telephus) and in Attic New Comedy. In the novels (for which see Kudlien 1989) the *Ninus* may have used it; Hld. later adapts it (2.31, 10.13 etc.) to explain Charicleia's separation from her family. Suckling by animals is not uncommon in such tales: e.g. Aegisthus (Hyginus *Fab.* 57), Melampus (Paus. 1. 44.5), Telephus (mentioned by L.'s near-contemporaries Ael. *VH* 12.42, Quintus Smyrn. 6.139–42), and Romulus and Remus (cf. Bowie forthcoming); for the practice in nineteenth-century Florence see Calder 1983: 50–1. Shepherds rescue exposed children in the Oedipus myth and in Iamb.*Bab.* fr. 90 Habrich; so too a βουκόλος in Hdt.'s story of Cyrus, 1.108–119 (mentioned by Callirhoe at Ch. 2.9.5); cf. 1.6.1n., 1.11.2n. The version closest to L.'s is the story preserved only in Pausanias (2.26.4–5) of Asclepius exposed by Coronis near Epidaurus and fed by a goatherd Aresthanas, who is miraculously deterred from his initial thought of killing the child he has found.

1.3.1 τὸ μὲν οὖν πρῶτον ... τοῦ βρέφους: Megacles later fears the same selfishness concerning C.'s tokens, 4.35.1.

βαστάσας 'carrying off, stealing', a post-classical usage not attested before Polybius (32.15.4).

ἀμελῆσαι: the actual or possible consequences of ἀμέλεια are a recurrent theme: cf. 2.37.2, 39.3, 3.33.4, 4.29.5.

αἰδεσθεὶς ... μιμήσεται 'ashamed that he should not copy even a goat's humanity'. L.'s characterisation of the goat's behaviour as φιλανθρωπία is humorous (though Xen. *Cyn.* 3.9 ascribes τὸ φιλάνθρωπον to dogs), but Lamon's shame raises a serious issue that recurs, i.e. the extent to which man can learn from animals (cf. 1.6.1, Dryas διδασκόμενος παρὰ τῆς ὄιος) and more generally from his natural environment: cf. 1.9.2, where D. and C. imitate the sights and sounds of spring; 1.30.5, where D. learns sea-swimming; 3.14.5, D.'s attempt to imitate animals' sexual acts; and 4.12.2, his argument from their sexual behaviour. For 'imitation' of other sorts cf. 1.11.2, 2.35.4, 3.23.4, 4.2.3; on the important role of *mimesis* in L. see Blanchard 1975, Hermann 2007.

νύκτα φυλάξας 'waiting for nightfall' (again 4.7.3, and cf. 4.16.1), a usage taken from classical historians: cf. Hdt. 8.9, Thuc. 2.3.4, 7.83.4.

Μυρτάλην: a real name with some 20 attestations, ranging from a θρεπτή, i.e. a slave reared in a household, from the Troad (*IParion* 36) to the distinguished Flavia Myrtale from second- or third-century Attica (*IG* ii^2 3662: cf. 1.4.1n. and Bowie 1989: 240 n. 61). In literature Myrtale is claimed as an alternative name for Alexander's mother by Serapion at Plut. *De Pyth. or.* 14 = *Mor.* 401a–b and used for a *hetaera* by Luc. *DMeretr.* 14 (as

earlier for *hetaerae* by Herodas, 1.89, 2.65). It is related to a plant associated with Aphrodite, μύρτος 'myrtle', which produces the μύρτον 'myrtle-berry', words which in classical Attica were slang for the female genitals (as noted by Pollux 2.174) and the source of the commoner woman's name Myrto.

1.3.2 τῆς δὲ ἐκπλαγείσης: a stronger reaction than Lamon's θαῦμα at 1.2.3 (cf. 4.18.2, 20.1).

εἰ παιδία τίκτουσιν αἶγες 'that goats were giving birth to children'. The naivety displayed in even entertaining this possibility is a rustic feature that L. will develop fully in his portrayal of D. and C.

πάντα αὐτῆι διηγεῖται: cf. 3.25.4n.

πῶς ... ἀποθανούμενον: the rhyming *tricolon auctum* is one of L.'s favourite patterns: intro. p. 15.

ἐκκειμένον ... τρεφόμενον: cf. pr.2 and 4.18.3n., 4.19.4.

δόξαν δὲ κἀκείνηι: 'So with her agreement', lit. 'it having seemed right to her too'. The aor. part. δόξαν is in the acc. absol., as regularly for impersonal verbs: Goodwin §1569.

τὰ μὲν συνεκτεθέντα 'what had been exposed with the baby'. This participle, found earlier only at Men. *Epit.* 276, recurs in recollections of D.'s exposure (4.18.3, 19.5, 21.3, 24.1) and is used ten times by Hld. (2.31.2 etc.), but never in C.'s tale.

τῆι δὲ αἰγὶ ... ἐπιτρέπουσιν 'entrusted its nursing to the goat': the verb has a semi-technical ring, since ἐπίτροπος was the term for a person legally empowered to manage an estate or act for a minor (e.g. Thuc. 2.80.6). The couple's decision would be surprising in 'real life', but Myrtale has not recently given birth (they have no children of their own now or later), and we are to imagine that D. cannot be suckled by another woman without his secret being discovered.

ὡς δ' ἂν ... καλεῖν: ἄν with the opt. in final clauses is well documented in classical literature but rare in strict Attic: see Valley 1926: 51 (Cratinus fr. 115.3 K–A has ὡς ἄν in present sequence with a subjunctive). L.'s implication that Daphnis is an established pastoral name prevents readers identifying him with the figure(s) of pastoral myth called Daphnis in Theoc. 1, 6, and 7, and perhaps already in Stesichorus: cf. Ael. *VH* 10.18 = Stesich. fr. 279 *PMG* = 323 Finglass (with discussion *ad loc.*) and Bowie 2012a. He perhaps suggests that his story, if 'mythical', does not at least belong to the same generation of myth. For other ostentatious allusions to earlier pastoral cf. 2.31.2 παλαιῶν ποιμένων ποιήματα, 2.33.3n.

1.4.1 ἤδη δὲ ... διαγενομένου: 'When just two years had passed'. For διαγενόμενος cf. 1.15.1, 21.1, 2.2.4, 3.2.5, X.Eph. 2.3.1. The phrase διέτης χρόνος is used by Hdt. 2.2.3 of the interval between Psammetichus' exposure of two babies and their first use of language, an experiment that probably contributed to L.'s playful exploration of the effects of rearing outside society. L.'s exposures must both happen when lambs and kids are newborn, i.e. in spring (another spring inaugurates the main story

at 1.9). Greek and Roman brides were younger than their bridegrooms, usually by much more than the two years which separate D. and C. and other novelistic couples: X.Eph. also specifies two years (1.2.2 and 5), with Habrocomes 16 and Anthia 14, but the others give the same impression: cf. 1.7.1n. This closeness in age allows the couple's development to be presented symmetrically.

Δρύας: a name not common in real life – twice on Samos, once each at Priene, on Calymnos and in Illyria, though its wider use is implied by the name Dryantianus, found in two prominent aristocratic families of the late second and early third centuries: one is from Patara in Lycia (*PIR*² C 859); the other is from Athens, where a Flavius Dryantianus, ephebe shortly after 211 (*PIR*² F 261), has relatives who hold priesthoods at Eleusis and is nephew to one of the few attested women with the name Myrtale, *IG* ii² 3662 (cf. 1.3.1n.). The conjunction of Dryas and Myrtale in L.'s story raises the question whether L. is familiar with this family. But in mythology the name Dryas has Dionysiac links: it is that of the father and son of Lycurgus (cf. 4.3.2) and of a king in a Dionysiac story preserved by *PSI* 1220 (third century AD). In *Iliad* 1.263, however, the lapith Dryas is a metaphorical shepherd (ποιμένα λαῶν), a phrase L. doubtless expects readers to recall when encountering the 'real' shepherd Dryas: cf. Hunter 1983: 18. It might also be relevant that in one tradition (*h.Pan* 336) a daughter of Dryops was the mother of Pan (by Hermes), and that according to the *Erotica* of Clearchus of Soli (*ap.* Ath. 14 619c–d) the origin of the pastoral song called Χρόμιος (cf. 3.15.1n.) was the pursuit of Menalcas by the poetess Eriphanis who, searching for him, sang the words μακραὶ δρύες, ὦ Μέναλκα; cf. 1.12.5n.

καὶ εὑρήμασι καὶ θεάμασι: the jingle (cf. pr.1 etc., 3.13.3, intro. p. 14) allows L. to pick up the θέαμα of his first line, likewise referring to the Nymphs' shrine. There L. describes its trees, here a grotto with statues, but the descriptions are to be read as complementary, of one place with a constant spring, a cave (not mentioned in pr.) and a grove (ἄλσος, pr.1n., not mentioned anywhere else in the narrative): cf. 4.39.2n. Worship of nymphs is almost always associated with a cave and a source of water: of 70 caves known on Lesbos, however, none has a spring (Mason 1995). An associated ἄλσος is less common, but is found in one of L.'s important models, the cave of the Nymphs near the city on Ithaca at *Od.* 17.208–10: ἀμφὶ δ' ἄρ' αἰγείρων ὑδατοτρεφέων ἦν ἄλσος | πάντοσε κυκλοτερές, κατὰ δὲ ψυχρὸν χέεν ὕδωρ | ὑψόθεν ἐκ πέτρης; it is implicit in the *locus amoenus* of Theoc. 7.134–6: πολλαὶ δ' ἄμμιν ὕπερθε κατὰ κρατὸς δονέοντο | αἴγειροι πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ | Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυζε. See Larson 2001: 57–8, and for a nymphaeum in Attica, with a cave, grove and garden, Connor 1988.

περιφερής: the rock round on the outside and hollow inside reads more like the sort of artificial grotto attested for grand gardens and villas than a natural phenomenon (cf. L.'s use of the term also used in urban architecture, νυμφαῖον, 1.5.1).

1.4.2 λίθοις ἐπεποίητο 'were sculpted in stone': for the pl. λίθοι cf. Paus. 2.4.7. Here it perhaps reflects the Nymphs' number, specified as three at 2.23.1, as Nymphs are most often represented (e.g. in all 95 of the second- to third-century AD votive plaques found at a cave near Philippopolis: see Larson 2001: 175, Dobrusky 1897, and the Myrina terracotta cited immediately below).

ἀνυπόδετοι: here and at 2.23.1, if the MSS are correct, L. writes the common Greek ἀνυπόδετος, rejected by Moeris α 63 Hansen as not Attic: ἀνυπόδητος Ἀττικοί· ἀνυπόδετος Ἕλληνες; at 1.30.3 **F** has ἀνυπόδητος, **V** ἀνυπόδετος. Contrast Attic ἀλουργές, 1.2.3n.

κόμαι μεχρὶ τῶν αὐχένων λελυμέναι: cf. the girls in Ach.Tat.'s painting (1.1.7) with κόμαι κατὰ τῶν ὤμων λελυμέναι and intro. p. 5.

ζῶμα ... ὀφρύν: in pursuit of balance and rhyme L. slips into syllepsis. For a similar representation of unshod dancers with tightly belted garments cf. Philostratus, *Imagines* 2.1.3 'For the girls' clothing is simple and does not get in their way if they were to play, whether the belt that draws it tightly to their skin, or the way their dress reveals their arms, or the way they enjoy treading on the tender grass with unshod feet': cf. intro. p. 5.

τὸ πᾶν σχῆμα χορεία 'their whole pose was that of a dance'. The MSS ὀρχουμένων involves redundance but may be correct. The Nymphs, like the Graces (Χάριτες / *Gratiae*) and Seasons (Ὧραι / *Horae*), are often represented dancing in both literature (from *Il.* 24.616, *Od.* 12.318, later e.g. Hor. *Odes* 1.4.6 with Nisbet–Hubbard *ad loc.*) and art: see Larson 2001: 259–66 and *LIMC* VII Nymphae no. 30a (a neo-Attic relief on which three Nymphs dance following an *aulos*-player) and no. 32 (three Nymphs dance round an altar while Pan plays a syrinx): for a similar representation of *Horae* at the mouth of a cave cf. *LIMC* V *Horai* no. 32. The representation closest to L.'s is a Hellenistic terracotta from Aeolian Myrina: in a model grotto, depicted as unworked stone and buried as a grave gift, are three dancing, but fully-clad, nymphs; behind is a mask of Pan or a satyr, to the right and left are small Erotes: see Larson 2001: 197–8 with fig. 4.12, Pottier and Reinach 1883. But note too a bas-relief from Mytilene, three dancing figures with the dedication Ἑρμογένης θεὰς Νύνφας, Charitonidis 1968: 25, no. 29, pl. 10a. Although often in Dionysus' company, Nymphs are among the gods who watch over marriage and the nurture of children: see Larson 2001: 100–20.

μεσαίτατον: cf. 4.3.1n.

1.4.3 ἀναβλύζον 'bubbling up', i.e. a 'Vauclusian' spring welling up under hydrostatic pressure, seen by Mason 1995: 264–5 as evidence that L. knew Lesbos' limestone landscape.

λειμών: a characteristic feature (with trees and flowers, and the water-source needed for all these) of a *locus amoenus*, and appropriate to the celebrations to take place here at 2.30.5–31.1, 4.38.

πάνυ: a favourite word in L.

μαλακῆς πόας 'soft grass', as at D.'s findspot (**μαλθακῇ**, 1.2.1).

ἀνέκειντο: dedications were a feature of all shrines, and the Nymphs receive more during the story (e.g. 2.30.5, 4.26.2, 39.2).

γαυλοί 'milk-pails', perhaps chosen partly to rhyme with αὐλοὶ πλάγιοι (transverse pipes), but part of a literary kit for shepherds since Polyphemus (*Od.* 9.223; cf. 1.23.3 etc.); cf. their dedication to Pan in Leonidas, *Anth. Pal.* 6.35 (= *HE* 2255–60). The αὐλός is a reed instrument, not (as often translated) a 'flute': cf. *OCD*4. It is less characteristic of conventional pastoral music than the panpipe (σῦριγξ), though found at [Theoc.] 20.27 and Bion 10.7 Gow (and cf. below on κάλαμοι and 2.33–5n.); finally when D. leaves the countryside he dedicates both panpipe and transverse pipe to Pan, and his staff and milk-pails to the Nymphs (4.26.2n.).

καλαύροπες: cf. 1.8.2n.

ποιμένων πρεσβυτέρων ἀναθήματα: like the marker in *Il.* 23.331–2 (ἤ τευ σῆμα βροτοῖο πάλαι κατατεθνηῶτος | ἢ τό γε νύσσα τέτυκτο ἐπὶ προτέρων ἀνθρώπων) the mention of earlier times gives the impression that the story is not a free-floating folk-tale but is anchored in a chronotope that (like the real world) has a rich memory of its past; cf. the παλαιῶν ποιμένων ποιήματα (2.31.2).

1.5.1 συχνὰ φοιτῶσα 'making frequent visits': συχνά is an adverbial acc. neut. pl. of συχνός, in classical Greek chiefly poetic, and used only here by L., who shares his avoidance of συχνός with other novelists (only Ch. 4.5.2, Iamb. *Bab.* fr. 84 Habrich, Hld. 6.8.1; never in X.Eph. or Ach.Tat.) and more stylistically ambitious writers: Arrian (only *An.* 7.15.1), Philostr. (only *VS* 1.23.526) and Aelian (only *VH* 3.1.28, 19.39). By contrast συχνός is used 16 times by Dio of Prusa, 45 by Josephus, 91 by Plut. and 456 by Cassius Dio, suggesting that in imperial Greek its stylistic register is not high.

δόξαν ... παρεῖχε 'often made Dryas think she was lost'. The use of the abstract (a common feature of L.'s style: cf. intro. p. 18) recalls Thuc., but ἀπώλεια itself is not securely attested before Aristotle, though common enough in imperial Greek.

εὐνομίαν 'well-behaved grazing': used of people, εὐνομία regularly means good social or political conduct, but here L. puns on the 'grazing' sense of νέμειν/νομός; cf. 2.35.4n., 4.4.4.

1.5.2 ἐπιστάς 'when he reached the spot'.

ἐς ἄφθονον ... ὁλκήν 'to suck her milk without stint'.

φαιδρόν: Repath 2011: 106 suggests a punning allusion to Pl. *Phaedrus*, comparing φαιδρότερον at Plut. *Amat.* 762d.

ἀπολιχμωμένης: a rarity, the middle only at *Il.* 21.123; D.H. 1.79 uses the active of the she-wolf licking mud off Romulus and Remus (cf. *lambere* Virg. *Aen.* 8.632).

μετὰ ... τροφῆς 'after it had had enough nourishment'.

1.5.3 μίτρα ... χρυσαῖ: symmetry requires C. to have three tokens (like D. at 1.2.3): appropriately to her sex, all are finery, and L. varies his way of making them gold 'a belt embroidered in gold, sandals leafed with gold, anklets of gold'. The association of gold with an exposed baby may recall the account at Hdt. 1.111.4 of Cyrus' exposure. L.'s μίτρα is probably a belt, rather than a headband or turban. At Men. *Perikeiromenē* 822–3 the tokens are δ[ιαφαν]ές τε χλ[ανί]διον | χρυσῆ τε μίτρα (D.'s had included a χλαμύδιον, 1.2.3). In L. word and object recur only at 4.31.2.

1.6.1 θεῖον δή τι νομίσας τὸ εὕρημα picks up εὑρήμασι, 1.4.1: Lamon had not attributed D.'s discovery to gods, but C.'s is in the very cave of the Nymphs. L. may evoke Hdt.'s description of Polycrates' conclusion (θεῖον εἶναι τὸ πρᾶγμα) on his ring's return (3.42.1), and if so he reminds readers that divine intervention may be for good or ill.

διδασκόμενος: cf. μιμήσεται 1.3.1n.

ἀναιρεῖται ... ἀποτίθεται ... εὔχεται: L. links his *tricolon auctum* with three rhyming verbs; cf. intro. p. 15.

κατὰ τῆς πήρας: a leather bag (for food, etc.) was already a standard part of the literary shepherds' kit in Philoxenus' dithyramb *Cyclops* (cf. Σ on πήραν ἔχοντα in Ar. *Wealth* 298) as it was for a beggar (*Od.* 13.437, Philostr. *VA* 4.10) or Cynic philosopher ([Dio of Prusa] 64.18, Dio of Prusa 66.21). So it remained in Hellenistic poetry, e.g. Theoc. *Ep.* 2.4: cf. 1.13.1, etc.

ἐπὶ ... αὐτῶν 'to foster their suppliant and give her good fortune'. Such wishes for good fortune are often found in private and public contexts, usually expressed by (ἐπ') ἀγαθῆι τύχηι (e.g. Ar. *Wasps* 869), but Hdt. 1.119.1 has ἐπὶ τύχηισι χρηστῆισι (in his story of Astyages' attempt to expose the baby Cyrus which likewise resulted in the child being reared as the herdsman's own). In another story (D.S. 4.83) Daphnis himself was raised by Nymphs.

1.6.2 ἔπαυλιν: the animal-pens with accommodation where herdsmen protect their flocks and themselves overnight in the grazing months, first in Hdt. 1.111.1 in the story of Cyrus (cf. 1.6.1n.), and (with αὐλή) regularly used by L. to describe the outlying farms on which D. and C. grow up.

λανθάνουσαν ὡς ἴδιον τρέφειν 'to keep quiet and bring her up as their own'.

1.6.3 Νάπη 'Glen', an appropriate name for a shepherd's wife: νάπαι are a symbol of rural calm already linked with shepherds at *Il.* 8.558–60, and nymphs called *Napaeae* appear at Virg. *G.* 4.535, Columella 10.264, Nemesianus 2.20–2; the name reinforces C.'s link with the Nymphs, though Ovid, *Amores* 1.11.2, 12.4 uses it for a slave girl with no rural links, whence it is conjectured as a *hetaera*-name in Statilius Flaccus, *Anth.Pal.* 5.5.2 (= *GP* 3798). It is very rare in epigraphy: in *LGPN* I–V only a second-century AD freedwoman Dastidia Nape from Canusium. L. may know it as a village-name on Lesbos (ὥσπερ καὶ Νάπη ἐν τῶι Μηθύμνης

πεδίωι, Strabo 9.4.5) with a cult of Apollon Napaios (Macrobius, *Saturnalia* 1.17.4); cf. Paraskevaidis 1963: 1417–18. For variation L. has postponed Nape's name in a way he did not postpone that of Myrtale.

ὥσπερ ... δεδοικυῖα 'as if afraid to be outclassed by the ewe', a variant on the motives ascribed to Lamon (1.3.1) and Dryas (1.6.1). παρευδοκιμεῖν (cf. 4.33.4) is found only in later Greek writers (first in D.H.): cf. X.Eph. 1.5.4.

καὶ τίθεται ... Χλόην 'and she too gave the child a pastoral name to give the story credence, Chloe'. If this is the sense of πρὸς πίστιν, L. means that a typical pastoral name will help C. to be taken for the shepherds' child. But although 'Chloe' suggests greenness (χλόαι are a plant's first green shoots, Demeter had a cult as Demeter Chloe, Cornutus, *ND* 55.14–15, Ath. 14.618d–e), and one of Horace's uses of the name (*Odes* 1.23.1) gives his Chloe a rural simile, it was probably common at several levels (cf. 1 *Ep.Cor.* 1.11). L.'s focus on the parents' name-giving might cue readers that he too chooses his fictional names with an eye on credibility.

1.7.1 ταχὺ μάλα ηὔξησε: this sudden growth may suggest divinity at work; cf. the swift growth of Zeus (also nurtured by a goat, Amaltheia) at Call. *Hymn to Zeus* 55 ταχινοὶ δέ τοι ἦλθον ἴουλοι. Cf. later Hld. 2.33.3.

κάλλος ... κρεῖττον ἀγροικίας 'a beauty superior to that found in countryfolk', L.'s first mention of a feature common to all the novels, the couple's outstanding beauty. For him and the other novelists beauty naturally belongs with the wealth and ancestry of city élites; cf. 4.11.2n., Ch. 1.1.1–3, X.Eph. 1.1.1–2. The phrase reappears at 4.19.1 of D., the idea at 4.20.2.

ἀγροικίας 'countryside', a sense found only in post-classical Greek literature (cf. Musonius fr. 11 p. 60 Hense, Plut. *De curiositate* 8 = *Mor.* 519a, Aristides, *Or.* 47.45 Keil) and repeatedly in L. (1.8.1, etc.), but not the other novelists.

ὁ μὲν ... ἀποδεόντων 'he was fifteen years old, she two years less'. Twelve or thirteen was regarded as the age of puberty (and sometimes marriage) for girls; cf. Garland 1990: 219–25. Habrocomes in X.Eph. 1.2.2 and Ninus (*Ninus*, *PBerol.* 6926 fr. A col. ii 20 = Stephens–Winkler 1995: 36–7) are 16, Ninus' cousin and bride 13 (fr. A. col. iii 1–11 = ibid. 38–9), the more worldly Cleitophon 18 (Ach.Tat. 1.3.3); later Hld.'s Charicleia is 17 at the novel's end, 10.14.4.

δυοῖν: L.'s only use of the dual, wittily confined precisely to the term 'two'.

ἐπὶ μιᾶς νυκτός: ἐπὶ + gen. to express time (again 1.15.1, 2.24.4) is post-classical, and even then unusual; see George 2014: 233 with n. 24.

ὁρῶσιν ὄναρ τοιόνδε τι 'had a dream like this'. Greek regularly talks of 'seeing a dream', or of the dreamer 'thinking' (ἐδόκουν) something is happening (cf. 4.34.1).

1.7.2 This is the first of five sets of dreams sent by the Nymphs: the second is that dreamt by D., reassuring him after C.'s capture (2.23.1), the third is that directing him to the purse of 3,000 drachmae (3.27.2), the fourth is dreamt by Dionysophanes (4.34.1) and the last (presumably, though not explicitly, from the Nymphs) by Megacles (4.35.5). Pan also appears in a dream, to the Methymnan Bryaxis (2.26.5; cf. 2.28.2), and Lycaenion pretends to D. that a dream from the Nymphs has told her to initiate him in love's ἔργα (3.17.2). But not all L.'s dreams are supernatural: D. and C. have erotic dreams of lying together naked (2.10.1), something they then do in waking life (2.11.2). A recognised means of communication of gods with men in Greek literature since Homer, dreams were regularly used by the novelists for various purposes (see Kerényi 1927: 166, Bartsch 1989: 80–108, MacAlister 1996, Carlisle 2009). Sometimes, as here, they are in pairs, and elsewhere different dreams are seen simultaneously by two people (Ch. 1.12.5, Ach.Tat. 4.1.4; Hld. 8.11,1, 9.25 and 10.3.1; Apul. *Met.* 11.6.2, etc.): only here do two characters see the same dream. For L. they allow gods, above all the Nymphs, to intervene at crucial points without resorting to epiphany (for which see Cioffi 2013); and, as rhetorical theory recognised (Men.Rh. III 390.4–10 Spengel = Russell and Wilson 1981: 116), they contributed to τέρψις. Their literary importance reflects their place in the real world, both from a religious perspective (cf. Aelius Aristides and Lane Fox 1986: 149–67) and a secular one, illuminated by the late-second-century manual of dream interpretation (*Oneirocritica*) by Artemidorus of Daldis and Ephesus. Cf. an early imperial dedication to Pan in thanks for healing that apparently involved both the Nymphs and a dream *ITralles* 15: Νυ]μφὰς? ὑγιασθεῖ[σα]| [Παν]ὶ κατ' ὄνιρον.

παιδίωι: the reader, unlike the shepherds (1.8.2), at once recognises Eros, whose depiction as a boy is first found in literature in Alcman fr. 58 *PMG* (cf. 2.5.5n.), and was developed especially by Ibycus, Anacreon and Hellenistic poetry (cf. esp. A.R. 3.114–27, 275–87; Bion fr. 13 Gow); cf. *LIMC* III 1 Eros 851–2. Another novelist's subversion of that picture is found in *Metiochus and Parthenope* col.2 = Stephens–Winkler 1995: 84–7 (transl. Reardon 1989: 815), and its plausibility was debated in *progymnasmata*: cf. Quint. 2.4.26, Stramaglia 1996: 124.

σοβαρῶι 'haughty': the adj. is used of Eros by the comic poet Aristophon fr. 11.5 K–A, cited by Ath. 13.563b. His truculence is a commonplace (cf. A.R. 3.114–24), reflecting lovers' perception of such behaviour in their objects of desire. It is for the same reason that in the popular imagination Eros is beautiful (καλός).

πτερὰ ... ἔχοντι: Eros was given wings as early as Anacreon fr. 379 *PMG* (cf. fr. 378), and a bow as early as the fifth century: see *LIMC* III 1 Eros nos. 332–61, and cf. the βέλος of Eur. *Hipp.* 530–4, *Anacreont.* 13, 28 and 60.24–9 West.

βέλη ... φέροντι: since he is a boy his arrows are small, as is his bow. L. never uses τόξον, only the diminutive τοξάριον, for Eros' bow (here and 4.34.1); at 2.6.1 the pl. τοξάρια means 'bow and arrows', unless L. there uses pl. for sing. (cf. τόξα, X.Eph. 1.2.6): τοξάριον appears elsewhere in high literature only in Lucian, *DMort.* 14.2 (contemptuous). For other diminutives cf. intro. p. 18.

τὸ δὲ ἐφαψάμενον ... ποίμνιον: an acc. and inf. still dependent on ἐδόκουν 'and (it seemed to them that) the child touched both with a single shaft and ordered him from now on to herd the flock of goats, and her the flock of sheep'. This initiative of Eros sets in train the couple's understanding and experience of love, marked as complete by Eros setting aside his bow at 4.34.1. Touching (rather than shooting, as at A.R. 3.286–7) is a sufficiently symbolic act (at home in a dream) and more appropriate to the tale of D. and C. where the couple's desire is slow to develop. That development will be aided by their joint herding over isolated pastures (cf. 2.5.4). C.'s herding sheep is realistic (cf. Varro, *RR* 2.10.1) and has literary credentials in a Daphnis' seduction of a compliant shepherdess in [Theoc.] 27, a poem that (whenever written) seems to contribute much to L.'s story (cf. esp. 3.10.3n.). D.'s assignation to goats differentiates him from characters called Daphnis in earlier literature, all of whom are cowherds. Goats are less docile than sheep (cf. 1.32.3n., 2.28.3, 35.4), and are often linked with male sexuality (both directly, e.g. Hdt. 2.46.4, Theoc. 1.151–2, and *via* the goat-legged and sometimes goat-faced Pan): hence this distribution (anticipating which L. has earlier had D. reared by a goat, C. by a ewe).

ἐφαψάμενον: often of laying legal claim to something (LSJ II c): so here Eros' touch puts D. and C. in his power (as they learn from Philetas only at 2.5.4).

λοιπόν 'from now on': λοιπόν without the art. is poetic (e.g. Pi. *P.* 1.37) until Plb. (cf. Valley 1926: 57). L. always has λοιπόν, not τὸ λοιπόν, also the preferred use of Ch. (λοιπόν 15 times, τὸ λοιπόν once, at 8.8.10); Ach.Tat. uses each once (5.16.8 τὸ λοιπόν, 8.8.8 λοιπόν).

ποίμνιον: here 'flock of sheep', though it can be used of other flocks, or of individual sheep (cf. 1.8.3).

1.8.1 ἰδόντες: for a participle picking up another form of the verb (here ὁρῶσιν 1.7.1), cf. 1.17.2, 4.30.4, 36.2.

τύχην ... κρείττονα 'when their tokens promised a better fortune'. For the same idea and words, differently arranged, cf. 1.2.3. L. frequently reworks the contrast between what D. and C. seem to be and what their origins merit (e.g. 1.8.1, 19.3, 3.25.3).

τροφαῖς ἁβροτέραις 'they gave them a more refined upbringing'. ἁβρότερον is again opposed to ἀγροικία at 3.15.1 (Lycaenion).

γράμματα ... ἀγροικίας 'taught them to read and write, and all the things that countryfolk see as elegant'; cf. the legend of Romulus and

Remus, Plut. *Rom.* 8.2. The children of city élites learned γράμματα from the age of 7, and by 14 would be reading classical literature. L. does not explain how the herdsmen teach a skill they are not supposed to know, nor what the other refinements could be (cf. 4.40.3n.). The minimalist view of Greek literacy (e.g. Harris 1989) now needs rethinking in the light of the graffiti from hills near Voula and Vari inscribed precisely by men tending sheep and goats (Langdon 2015). In the event D. and C. exploit neither skill; L.'s point seems simply to make them even more special.

ἐδόκει ... θεῶν: for the epigram cf. Tiberius' *deorum iniurias dis curae* (Tac. *Ann.* 1.73). Though the place of C.'s exposure marked her preservation as divine, the first indication that D.'s was too (unless it was D.'s noonday discovery, 1.2.2) has been the dream; but Lamon may simply be as ready to give the gods such credit for both children's survival as is Dionysophanes at 4.24.2, 36.1, the only other places where L. adduces πρόνοια θεῶν. For its role in earlier novels cf. Ch. 3.3.10, 12, 5.6.8, Ach. Tat. 7.10.1; in natural history Hdt. 3.108.2; in mythography Paus. 2.31.1, 5.13.6.

1.8.2 θύσαντες: performing a sacrifice or making a dedication is a regular Greek response to discernment of divine actions (cf. 4.25.2), carried to excess by Theophrastus' superstitious man (*Char.* 16).

τῶι τὰ πτερὰ ἔχοντι παιδίωι: perhaps to be thought of as the formula spoken at the sacrifice.

τὸ γὰρ ὄνομα λέγειν οὐχ εἶχον: cf. 1.13.5, 2.7.1. L. strains readers' credulity in denying his herdsfolk the ability to identify the god Eros.

ἐκδιδάξαντες ἕκαστα 'after giving them detailed instructions'. Unlike their peers, D. and C. are supposed as yet to know nothing of herding. The details allow the urban writer to show off his familiarity with pastoral tasks; cf. (more briefly) Theoc. 3.3–5, Ael. *Ep.* 4. The instructions pick up L.'s recurrent theme of education: cf. pr.3n.

κοπάσαντος τοῦ καύματος 'when the heat had abated'; cf. Hdt. 7.191.2 (of wind) and 1.9.1n.

ἐπὶ ποτόν: this will soon be important to the plot: 1.20.1n.

καλαύροπι: a stick used to control cattle (*Il.* 23.845, A.R. 4.974, perhaps 2.33) or to cast at game or predators (cf. 3.17.1n., Diodorus Zonas, *Anth.Pal.* 6.106.3 = *GP* 3454) not found in pastoral poetry, which terms the shepherd's stick a λαγωβόλον (not in L.), for which see Gow on Theoc. 4.49 (cf. 7.128), as does Leonidas, *Anth.Pal.* 6.188 (= *HE* 1972–7). L. opts for the epic not the pastoral term. Although the couple's other charges (like those of Phatta at 1.27.2 and Philetas at 2.3.2) respond to their voice or music and have no need of the stick, D. does resort to it for the rogue billy-goats whose conflict will shortly advance the plot (1.12.1).

1.8.3 οἱ δὲ ... παρελάμβανον: Philocleon in Ar. *Wasps* 619 has a similarly deluded view of his function as 'ἀρχὴν μεγάλην'. D. and C. take the place of their fathers as goatherd and shepherd; henceforth the fathers

(as emerges from 1.19.1; cf. 2.3.3, 32.3) engage in other sorts of farming. L. again uses μάλα χαίροντες of their reaction to being allowed to pasture alone and together at 2.2.4.

ἡ μὲν ... ὁ δὲ ... : L. here sets off the parallelism of his ideas against variation in their expression.

ἐκκείμενον: in ascribing special care for their flocks to their awareness of their origins L. slips, for he generally presents everyone other than their foster-parents, including D. and C., as thinking they were the herdsfolk's natural children; cf. 4.19.3 ff., but cf. 1.9.2n., 14.3.

ἀνέθρεψεν: L. uses τρέφειν and ἀνατρέφειν interchangeably.

1.9.1: L. first deploys successive tricola and anaphora (cf. intro. pp. 14–15) to reflect the complementarity of sights and sounds that mark his first spring, then moves to doublets to narrate the couple's actions that manifest their readiness to learn by μίμησις and their still innocent closeness, a stage beyond which only the new turn of 1.11 can take them.

ἤκμαζεν 'were in bloom'. In countries like Greece with hot, dry summers spring is *par excellence* the season of flowers. L.'s economical *ecphrasis* of spring sets the scene for the action which will lead D. and C. to love: by holding back here (and excluding anything that is strongly sexually suggestive) L. makes his longer description of the second spring (3.12–13) more effective. *Ecphraseis* of spring were among the preliminary exercises (*progymnasmata*) of rhetoricians: cf. e.g. Theon 67.20 Patillon. But L. may rework some of Alcaeus' spring poem of which fr. 286a (on *POxy.* 2301, second century AD) preserves a few very fragmentary lines (including line 2, πο]λυανθέμ̣ω̣); cf. 3.12.1n.

βόμβος ... ἀρτιγεννήτων: L. builds up three cola whose careful balance is achieved partly by putting the adverb ἤδη in place of an adjective before μελιττῶν.

ἀρτιγεννήτων: a favourite word of L. (also 1.18.1, 2.4.3, probably 1.15.3), and, after a first appearance in Aristophanes Byz. fr. 204 Slater, found only in post-classical Greek (1 *Ep.Pet.* 2.2, Luc. *Alex.* 13, 14, *DMar.* 12.1).

ἄρνες ... αἱ μέλιτται ... ὄρνιθες: the three terms are rerun in the order c, a, b in a sentence which sets them in the three subdivisions of the countryside formulated in τὰ ἐν δρυμοῖς, τὰ ἐν λειμῶσι, καὶ ὅσα ὄρεια; δρυμοῖς is replaced by λόχμας ('copses'), just as κατῇδον varies ἦχος. The **ὄρνιθες** may be imagined to include nightingales, but L. reserves their specification for the second spring, 3.12.4n.

σκιρτήματα: σκίρτημα is poetic, esp. tragic (cf. Valley 1926: 58), though L. may know Scaevola's epigram in which goats perform σκιρτήματα around a statue of Pan (*Anth.Pal.* 9.217 = *GP* 3374–9).

ἐβόμβουν: cf. Theoc. 1.107. 'Birds and bees' do not hint at sexual activity as in colloquial English, and if there are such hints in this passage they are slight – chiefly, perhaps, the association of bees with Aphrodite (Chalk

1960: 39, 52): only later are readers asked to compare the bee's sting with that of love (1.14.2, 18.1).

λόχμας κατῇδον 'filled the copses with song', see 3.12.4n. The compound κατάιδω is much used by Lucian and Ael.; of only two classical uses, Eur. *IT* 1337 and Hdt. 7.191.2, the latter passage may also have given L. κοπάσαντος (1.8.2n.). L. may recall Ar. *Birds* 224 (of the hoopoe) οἷον κατεμελίτωσε τὴν λόχμην ὅλην (cf. 3.12.4n.).

1.9.2 τοσαύτης ... εὐωρίας 'With everything in the spell of so fine a spring'. εὐωρία appears only here in extant literature before Lib. *Ep.* 434.4, though εὐωριάζειν occurs in tragedy ([Aes.] *Pr.* 17 conj., Soph. fr. 561 Radt). In the sense 'freedom of care', the only one noted by the Suda ε 3628, it appears in a magical papyrus (*Sammelbuch* 4324.7). By contrast εὐημερία (4.38.1) is well attested. For τοσοῦτος as a connective cf. 1.30.1, 2.8.1.

οἷα ἁπαλοὶ καὶ νέοι: this tenderness implies docility or malleability; cf. Pl. *Phdr.* 276d5 (of young 'gardens of letters').

μιμηταὶ ... βλεπομένων 'they imitated what they heard and saw' (cf. 1.3.1n.). The idea that humans learned music from birdsong goes back to Democritus, DK 68 B154; cf. Lucr. 5.1379.

ἀκούοντες ... συνέλεγον: having classified actions of three types of creature in only two ways (heard and seen), L. has good reason to avoid yet another balanced tricolon; and since he does not want D. and C. to buzz in imitation of bees, he introduces the familiar notion of their pursuit of flowers, and by subdividing it creates a successful longer colon to end his *ecphrasis*.

ἥλλοντο κοῦφα 'took little skips'. As at 2.32.1, where Philetas' son Tityrus skips like a fawn. The neut. pl. κοῦφα is an internal acc. with the verb.

καὶ τὰς μελίττας δὲ ... 'and imitating the bees too'. L. often uses καί to emphasise while using δέ to link: cf. 1.10.3, etc.

τὰ μὲν ... ἔβαλλον 'threw some down each other's clothes': not (an odd idea) into their own clothes (as most translate). Children enjoy introducing sand or small objects underneath others' garments, and the couple progress gradually towards touching one another; cf. 1.24.3, where they pelt each other with apples: L. prepares less innocent readers for the more titillating episode of the cicada (1.26).

στεφανίσκους: the diminutive (again 2.32.1, 3.20.2) is used by Anacreon fr. 410 *PMG* (cited by Ath. 15.674c), whence *Anacreontea* 40.5 and 44.15 West, but it will have been common in everyday speech: cf. *IG* xii 2 161.B1.51 (Delos, 278 BC), Dioscorides 1.30.4.

ἐπέφερον 'brought as offerings': cf. 1.15.3, 2.2.5, Philostr. *Her.* 31.8. Garlands offered to statues (cf. Eur. *Hipp.* 73–83) would be placed on them; cf. 1.32.2, etc. For discussion of the voluminous evidence for garlanding divine statues see Blech 1982: 269–302. This detail suggests, but does not strictly require, that D. and C. know their origins; cf. 1.8.3n.

1.10.1 ἔπραττον δὲ κοινῆι ... : for two herders pooling their tasks cf. Theoc. 6.1–2.

τῶν προβάτων τὰ ἀποπλανώμενα: for the word order cf. 1.20.4 and intro. p. 17.

ἤδη δέ τις ... 'and there was a time when one actually looked after both the flocks while the other became absorbed in a toy'. For ἤδη δὲ καί to vary a sequence cf. 1.24.3 (ἤδη ποτέ), 2.12.4 (ἤδη δὲ καὶ ...).

προσλιπαρήσαντος: the verb first appears in Plut., e.g. *Aem.* 23.4 τοῖς χρήμασιν, ὥσπερ κηρίοις μέλιτται, προσλιπαροῦντες. The idea of a child engrossed in a toy reworks Theoc. 1.47–54, the boy plaiting a grasshopper cage while foxes raid his bag and vineyard.

ἀθύρματι: of children's playthings since *Il.* 15.363; cf. ἄθυρσιν of garlands woven by young girls, Bacchylides 13.91–4. For immediate repetition of words in different forms (here ἀθύρματι. ἀθύρματα) cf. ἔκλαον, ἔκλαυσε δ' ἄν τις, 4.8.1.

1.10.2 ἀθύρματα ... παιδικά: L. keeps reminding us that D. and C. are two removes from cultivated adults (cf. 4.40.3n.), and the innocence of their modes of entertainment is heightened for readers who know that ἀθύρματα can also refer to partners in sexual play: cf. ἀφροδίσια ἀθύρματα of the objects of Augustus' attentions, D.C. 58.2.5 (already Crates fr. 23 K–A, quoted by Phot. α 3396; cf., in a different sense, *Anacreontea* 55.8 West). Both insects (cf. the τέττιξ at 1.26) and the panpipe (esp. that of Philetas at 2.32.3 ff. which introduces the myth of Syrinx) will soon have more significant roles. For the insects called ἀκρίς and τέττιξ see Davies–Kathirithamby 1986: 135–44.

ἡ μὲν ... ἔπλεκε 'she would pick asphodel from somewhere and plait a grasshopper-cage', reworking Theoc. 1.52 αὐτὰρ ὅγ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήκην, a scene from an influential pastoral poem. MSS of Theoc. and L. offer both ἀκριδοθήραν and ἀκριδοθήκην: in Theoc. ἀκριδοθήραν is preferred by Gow (noting that γαλεάγρα came to mean 'cage' as well as 'trap', Ath. 14.616c) and Hunter 1999: 83 (adding that -θήκη terms seem confined to containers for dead or inanimate objects). L. is more likely than Theoc. to have written ἀκριδοθήραν, since his C. actually hunts grasshoppers (ἐθήρασα 1.14.4) and he often returns to the motif of hunting introduced in pr.1n.; but grasshoppers and crickets are caught in cupped hands, not a trap.

ἀνθερίκους: the rush-like flowering stems of the asphodel, abundant on northern Greek hillsides from April to August. That habit counts against Courier's conjecture ἐξ ἕλους for the difficult ἐξελθοῦσα that **F** gives after ποθέν: ἐξ ἕλους would, however, be appropriate after ἐκτεμών in the following line, and perhaps originally stood there.

πονουμένη: the simple verb is used only here by L., but cf. ἐξεπονησάμην of the narrator at pr.3n. and of Philetas at 2.3.3n.: the book, the grasshopper-cage, and the garden all require labour, focus, and skill.

ἠμέλησεν 'lost interest in her sheep': if the aor. is right (Naber conjectured ἠμέλει) it is perhaps chosen to create a jingle with ἐμελέτησε, if that stood at the end of the next sentence (see below). C.'s neglect of her sheep – a venial case of the phenomenon of inattention (ἀμέλεια) whose consequences L. charts elsewhere: cf. 2.23.4n.) – reworks the boy's neglect in Theoc. 1.53–4 of both the lunch in his bag and the grapes he should be guarding (μέλεται δέ οἱ οὔτε τι πήρας | οὔτε φυτῶν τοσσῆνον ὅσον περὶ πλέγματι γαθεῖ).

ὁ δὲ καλάμους ... λεπτούς: presumably from a marsh (cf. 2.34.2 and the note on Courier's conjecture ἐξ ἕλους above). Like C.'s game, D.'s too has a precedent in pastoral poetry, [Theoc.] 8.18–24.

τρήσας τὰς τῶν γονάτων διαφυάς 'and piercing the passages at their joints'. This allows unimpeded passage of air from one end of the reed to the other. The panpipe's notes are made by blowing over the ends of reeds that in L.'s time were of different length, not by opening and closing finger-holes.

κηρῶι: wax (from bees: cf. 1.19.2, 28.1) is the simplest way of joining the reeds (cf. 1.15.2n., [Theoc.] 8.19, 22).

ἐμελέτα: 'practised'. **V**'s aor. ἐμελέτησε is inappropriate for recurrent behaviour (cf. ἔπλεκε), and **F**'s impf. ἐμελέτα preferable, even though ἐμελέτησε gives rhyme with ἠμέλησεν (if correct: see above). This first syrinx to belong to one of the couple initiates a sequence that links the instrument to both and that will end only with C.'s dedication of hers at 4.32.2 and the syrinx-playing at their wedding at 4.40.1. Given the later 'myth' of Syrinx (2.33.2–34) it is tempting to see D.'s penetration of the reeds (a unique detail) to construct a syrinx (which he then repeatedly plays) as an image for his sexual interest in C., and C.'s cage for a grasshopper as pointing to her desire to cage D.

1.10.3 καὶ ποτοῦ δὲ ... καὶ οἴνου 'and as a drink they also shared milk and wine'. We have read that the estate has vines (1.1.2), but this is the first appearance of their fruit, which will provide an important scene at the beginning of Book 2. For the combination of milk and wine cf. 1.23.3, 2.38.3, and Hp. *Mul.* 1.80 on οἰνόγαλα.

καὶ τροφάς ... ἔφερον 'and they shared the food they brought from home'. For other naive repetitions cf. intro. p. 16. Here the repetition has special point: what had been personal property becomes shared property.

θᾶττον ... Δάφνιν: L. rounds off his scene-setting with an aphorism which presents another aspect of the couple's learning from nature with which the passage began (1.9.2). For a comparison of human attachment to that of goats cf. Theoc. 7.96–7. 'Sooner than'... is a *topos* in statements of the impossible (ἀδύνατα), e.g. Sen., *Apocolocyntosis* 2 'it is easier to get philosophers than clocks to agree', *Ev.Matt.* 19.24 'it is easier for a camel to go through the eye of a needle than ...'.

1.11.1 τοιάνδε σπουδὴν Ἔρως ἀνέπλασε 'Eros devised this serious incident'. σπουδήν is contrasted with what had so far been play (παιζόντων): but we later read that all the early stages of the couple's development were play (4.40.3) and we may decide that the whole work is a παίγνιον, so that L.'s claim to move to a more serious level is perhaps a feint. For authorial sign-posting of more serious events cf. Ch. 1.6.5 τὸ δὲ δοκοῦν εἰς τιμὴν τῆς νεκρᾶς γεγονέναι μειζόνων πραγμάτων ἐκίνησεν ἀρχήν, 4.5.3 ἡ Τύχη δὲ ... μειζόνων πραγμάτων ἐκίνησεν ἀρχήν.

ἀνέπλασε hints at the creation of a story: cf. D.H. *Dem.* 46, Dioscorides, *Anth.Pal.* 7.410 (= *HE* 1585–90), of Thespis inventing Attic tragedy, and for πλάττειν 4.20.1, 2; at 2.27.2 Pan says explicitly that Eros wants to create a *mythos* (μῦθον ποιῆσαι) about Chloe. L. uses comparable formulae to change the plot's direction at 2.11.1, 4.6.3.

λύκαινα: L.'s opening here with the noun (which could also be a name) λύκαινα marks this episode and that of Lycaenion at 3.15 ff. as parallel. But wolves can always be invoked as a danger in L.'s pastoral landscape (cf. 1.20.2, 25.3, 2.22.2, 3.6.3), and were a threat to herds in the real world, a theme developed in Homeric similes, by Theoc. (e.g. 5.106), and in pastoral epigrams (e.g. Erucius, *Anth.Pal.* 9.558 = *GP* 2212–17). Concealed pits are an unsurprising type of trap; cf. Hdt. 4.201.1 on the Persian Amasis deceiving the besieged citizens of Barca.

ἐξ ἄλλων ποιμνίων πολλὰ ἥρπαζε 'was carrying off many beasts from other herds'. L. implies that D. and C. protect theirs better (as explicitly 4.4.3). The verb ἁρπάζειν is used of animal predators, as here (and again 1.25.3, 3.16.2, 4), of human looters (2.20.1, 22.1, 3.2.1), and of sexually motivated abduction (4.17.6, 28.1, 3). A reader familiar with novels may recognise this as the first hint of a theme of ἁρπαγή likely to recur.

ἀνατροφήν: post-classical, always of rearing young. First securely in D.S. 32.15.2, then Plut. *TG* 8.4, etc., Arr. *Cyn.* 29, Artem. 1.16 , often in Soranus. L. does not want to repeat τροφή.

1.11.2 οἱ κωμῆται: L.'s first explicit indication that the couple's foster-parents belong to a larger community (cf. 2.15.1, 4.38.1), though no nucleated settlement of the sort documented for many parts of the Greek world, including Lesbos, appears in his text, nor are κωμῆται found in earlier pastoral: L. may recall the κώμη of the pastoral community where the exposed Cyrus first displayed kingly qualities (Hdt. 1.114.1) and Myrinus' poem, *Anth.Pal.* 7.703 (= *GP* 2568–73), beginning Θύρσις ὁ κωμήτης, ὁ τὰ νυμφικὰ μῆλα νομεύων, | Θύρσις ὁ συρίζων Πανὸς ἴσον δόνακι, where κωμήτης seems simply to mean 'rustic'.

σιροὺς ... τεττάρων 'pits, a fathom across and four deep'. The ὀργυιά was about 6 feet. At 24 feet L.'s pits are absurdly deep and would require C.'s ταινία to be improbably long (cf. 1.12.4n.): perhaps τεττάρων is a corruption of δυοῖν (*via* δ′) (giving a depth of 12 feet), or πήχεων (rather

than πηχῶν: cf. Moeris π 77 Hansen πήχεων Ἀττικοί· πηχῶν Ἕλληνες) has dropped out before τεττάρων (giving a depth of 6 feet). L. (like Lucian in *VH*) may invite amusement at historiography's sometimes extravagant claims; cf. 1.30.6n.

τὸ ... χῶμα 'excavated soil': cf. Hld. 9.4.1, who (perhaps in parody of L.) offers even more detail about how the excavated soil is disposed of. Like Hld., L. here aims at realism by accumulating circumstantial detail.

μακράν 'far away'; cf. 1.27.3, 29.2.

τὸ περιττὸν ... εἰκόνα 'they spread on them the remainder of the soil dug out to look like the ground as it had been before'.

ὥστε ... γῆν 'so that if even a hare ran onto them it would snap the pieces of wood which were actually weaker than twigs and then they would allow one to learn that it was not ground but that it had taken the appearance of ground'. The inf. κατακλᾶν and παρέχειν make the subordinate clause one of predictable rather than actual consequence: Goodwin §1450.

κατακλᾶν: common in prose and poetry since *Il.* 20.227, and a favourite word of L., though used in its literal sense (as at 1.31.3, etc.) only once elsewhere in the novels, by Ach.Tat. 3.4.3 (who twice uses it metaphorically, 3.10.2, 5.25.6, like its only use by Ch., 3.5.6).

καρφῶν: dry and hence brittle wood.

μεμίμητο: the trap stands to real earth as did the preface's paintings (pr.1, 3) to what L. presents as if reality. The impf. ἦν and plupf. μεμίμητο put the reader in the position of the hare (or an observer) looking back at what it was the hare had run onto ('That was not earth the hare ran onto!'). For the plupf. without augment cf. τέτρωτο 1.12.6 and intro. p. 18, For a similar use of εἰκών cf. νεκρὸς εἰκών at Ch. 1.5.1; for the theme of imitation cf. 1.3.1n.

οὐκ εὐτύχησαν λαβεῖν 'they did not succeed in catching'. The inf. with εὐτυχεῖν is a post-classical usage, first in Plut.: again 4.19.4, 35.5.

αἰσθάνεται γὰρ καὶ γῆς σεσοφισμένης 'for a wolf can detect it even when earth has been craftily prepared'.

1.12.1 τράγοι ... συνέπεσον 'billy-goats got excited and began fighting'. The fight, from which one goat retires discomfited, prefigures the contest between D. and Dorcon, who likewise runs off in pain (ἀλγήσας, 1.17.2). The rhythm until συνέπεσον almost makes an iambic trimeter, perhaps parodying the opening of an animal fable like those of Babrius (in choliambics).

καὶ ἀλγήσας ... ἐτράπετο 'and with a bellow of pain he took to flight'.

φριμαξάμενος: always in the middle, this verb is used of the neighing of a horse by Hdt. 3.87 but of goats by Theoc. 5.141, Erucius, *Anth.Pal.* 9.558.2 (= *GP* 2213), and again by L. at 1.32.3 – a use claimed as correct by Ammonius, *Diff.* 144, Pollux 5.88.

ξύλον καὶ τὸν καλαύροπα 'a club and his staff': cf. 1.8.2n.

ἐδίωκε τὸν διώκοντα: 'began to pursue the pursuer'. The play on words could trigger comparison and contrast with the situation where pursuers most often end up pursued, i.e. erotic pursuit: cf. Sappho fr. 1.21 (a poem L. certainly knew), Moschus 6, Hor. *Odes* 1.33.

1.12.2 οὐκ ἀκριβὴς ... ἡ πρόσοψις ἦν 'there was not a sharp look-out for what was at their feet'. The abstract (see intro. p. 18), the impersonal phrase, and the reference to ἀκρίβεια recall Thuc. (cf. above on pr.3 and below on 2.19 ff.), who uses πρόσοψις of a 'clear line of sight' in military contexts (2.89.4, 4.29.8) and insists on his own ἀκρίβεια at 1.22.2.

χρήσασθαι ... τῶι τράγωι 'using the goat as a support for his descent'; cf. Ach.Tat. 1.15.3 τῶι κιττῶι ὄχημα τὸ φυτόν. In classical Greek the article τό would be expected with the inf. χρήσασθαι. Kerényi 1927: 17 and Merkelbach 1962: 200 see D.'s descent and rescue as symbolic of death and resurrection.

1.12.3 τὸν ἀνιμησόμενον εἴ τις ἄρα γένοιτο 'in the hope that there might be after all someone to winch him up'. L. probably saw the future ἀνιμησόμενον as a middle (as regularly in Plut. and Luc.), not an active in middle form (which would mean just the same): cf. the aor. middle at 1.12.5, 15.1. For ἄρα with εἰ see Denniston *GP* 111 (1).

παραγίνεται 'went to', frequently in Hdt. and all the novelists exc. X.Eph.; cf. 1.20.3, 28.3 (as here, δρόμωι), 3.31.4.

τινα βουκόλον: his role is not yet important enough to require his name (Dorcon) to be given, and for the moment readers may think L. makes him a βουκόλος just for variety. Shortly his maturity (which fits him to herd cattle) becomes significant.

ἐκ τῶν ἀγρῶν τῶν πλησίον: a variant on ἐκ τῶν πλησίον ἀγρῶν, 1.11.1, 2.2.1 (where as here it is joined with εἰς ἐπικουρίαν).

1.12.4 ἧς ... ἐκβήσεται 'which he might grab to escape by being winched up': a fut. rel. clause indicating purpose (Goodwin §1442).

ἀνιμώμενος: L. may playfully rework the incident in Iamb.*Bab.* where the heroine Sinonis cuts her long hair to be used to winch up water (κείρεται τοὺς πλοκάμους ἡ Σινωνίς, δι' οὗ καὶ ὕδωρ αὐτοῖς ἀνιμίσονται, Phot. *Bibl. cod.* 94, 74b9–10).

λυσαμένη ταινίαν 'taking off her breast-band'. The term ταινία (cf. Pollux 7.65) is used both for breast-bands (e.g. *Anacreontea* 22.13 West) and for abdominal bands that might need to be longer (cf. Diocles fr. 142): but even if wound round the torso more than once it is surprising that it could be long enough to reach D. if the text at 1.11.2 is correct. However the ταινία handed over to Charicles along with Charicleia (Hld. 2.31.2) was long enough to be inscribed with a narrative whose Greek occupies over two pages (Hld. 4.8), so it is not certain either that the text is corrupt (see 1.11.2n.) or that L. aims at humour. L. does, however, achieve a *coup de théâtre* in having his innocent C. remove her breast-band

so early in his story, especially if in phraseology and omission of article he echoes Aphrodite's removal of her erotic κεστός in the Διὸς ἀπάτη at *Il.* 14.214: ἦ, καὶ ἀπὸ στήθεσφιν ἐλύσατο κεστὸν ἱμάντα.

ὁ δὲ ... ἀκολουθῶν 'and he used his hands to back up their tugs on the breast-band'. D.'s hands next appear when they extract the cicada from between C.'s breasts, 1.26.3.

1.12.5 τοσοῦτον ἄρα ... 'such a penalty did vengeance for the defeated goat visit upon it'. A Herodotean touch, perhaps parodic: cf. Hdt. 3.128.5 οὕτω δὴ Ὀροίτεα τὸν Πέρσην Πολυκράτεος τοῦ Σαμίου τίσιες μετῆλθον. L. uses τοσοῦτον δὲ ἄρα differently (with ὥστε) at 2.39.2.

τοῦτον ... τῶι βουκόλωι 'so they gave the goat to the cowherd to sacrifice, as thanks for D.'s rescue'. σῶστρα may be given to men or gods; here the couple do not mean to thank any divinity for the rescue – a mark of their immaturity (cf. 1.27.4n.) – but they know that in order to eat the goat Dorcon will sacrifice it.

ἔμελλον ... ποθήσειεν 'and they intended to invent an attack by wolves for the benefit of their families, in the event of anyone missing the goat'. Plausible in this context and in general, the same lie is envisaged in the ass story (Luc. *Asin.* 53, Apul. *Met.* 7.22.3).

καὶ ἐπεὶ κατέμαθον ... τὰ πρόβατα 'and when they had made sure that the goats and the sheep were grazing as they should'. The prefix κατα- implies a thorough process; cf. 4.12.4.

ἐν κόσμωι νομῆς 'grazing in an orderly manner' (Gill 1989), L.'s only use of κόσμος to mean 'order'. L. often prefers substantival expressions (cf. intro. p. 20); here many writers would have chosen the participle νεμούσας, not the noun νομῆς.

ὑπὸ στελέχει δρυός 'at the foot of an oak's trunk'. This oak will be a favourite haunt (1.13.4, etc.); it seems to be the same as the φηγός of 2.21.3, 30.2, 4.15.2 (cf. 2.5.3n.). The importance of the oak in L.'s pastoral landscape may be reflected in the name Dryas (1.4.1n.) and the δρυμός in which D. was found (1.2.1). For oaks' place in pastoral cf. Theoc. 7.74 καὶ ὡς δρύες αὐτὸν ἐθρήνευν, and Eriphanis' phrase μακραὶ δρύες, ὦ Μέναλκα (cf. 1.4.1n.).

ἥιμαξε ... οὐδὲ ἥιμακτο: that D. could be hurt (τέτρωτο, 1.12.6) might seem more important than whether he had bloodstains: their mention twice may prepare readers for their prominence in Lycaenion's prediction of C.'s defloration (3.19.3; cf. 20.1).

1.12.6 τέτρωτο ... πέπαστο: for plupf. without augment cf. μεμίμητο 1.11.2, intro. p. 18.

πρὶν αἴσθησιν ... Μυρτάληι 'before Lamon and Myrtale saw what had happened'. For the abstract αἴσθησις (instead of a verbal form) cf. 2.14.2, Thuc. 3.22.2, intro. p. 18.

1.13.1 χιτωνίσκον: the diminutive suggests this is a short tunic, worn also by Lamon (4.7.5) and presumably all the rustics. After describing

D.'s hair and body as covered in earth and mud at 1.12.6, L. repeats the terms (σῶμα twice, κόμη three times) to focus the reader's attention.

1.13.2 μέλαινα καὶ πολλή 'black and luxuriant'. πολλή conveys both length and thickness.

εἴκασεν ἄν τις ... τῆι σκιᾶι τῆς κόμης 'one might have inferred that his body took its colour from the shadow of his hair'. L. may allude to Archilochus' erotic portrayal of a girl whose 'hair shaded her shoulders and back' (fr. 31 West: ἡ δέ οἱ κόμη | ὤμους κατεσκίαζε καὶ μετάφρενα: for other possible echoes of Archil. see 1.19.3n., 22.3n.). But L.'s whole scene draws upon three main models (1) Nausicaa's encounter with Odysseus (*Od.* 6.223 ff.), see Pattoni 2005: 77–83. (2) An epigram ascribed to Diodorus Zonas (fl. ca. 70 BC), *Anth.Pal.* 9.556.1–4 (= *GP* 3486–9), in which Pan (represented as Daphnis' lover: cf. Glaucus, *Anth.Pal.* 9.341 = *HE* 1819–25) asks the Nymphs if they observed Daphnis' hair and sunburnt body when he bathed in their waters: Νύμφαι ἐποχθίδιαι Νηρηΐδες, εἴδετε Δάφνιν | χθιζόν, ἐπαχνιδίαν ὡς ἀπέλουσε κόμαν | ὑμετέραις λιβάδεσσιν ὅτ' ἔνθορε σειριόκαυτος | ἠρέμα φοινιχθεὶς μῆλα παρηΐδια. (3) Callirhoe's bath (Ch. 2.2.24), where her female attendants are awe-struck by her beauty. For εἴκασεν ἄν τις introducing a fanciful idea cf. 1.23.2, 2.25.4, 35.2, 4.2.1, Hld. 9.3.4 (but not in the other novelists), and cf. the related νομίσεις 1.1.1n., τις ἂν ᾠήθη 2.35.3, and δοκήσεις at Theoc. 1.150 (cited 1.14.3n.).

τὸ λουτρὸν ἐνόμιζε τοῦ κάλλους αἴτιον: although L. shares with other novelists the perception that κάλλος engenders love (e.g. Ch. 1.1.6) *via* the eyes (θεωμένηι: cf. Ach.Tat. 1.4, Hld. 3.5.5) his insistence on the couple's naivety allows him to avoid the trite theme of 'love at first sight', for whose place in the novels see Létoublon 1993: 137–45 and in European thought Vernant 1990: 465–78.

ἡ σὰρξ ὑπέπιπτε μαλθακή 'his soft flesh yielded'. μαλθακή describes surface texture, ὑπέπιπτε the degree of resistance to pressure. Both are comprised in τρυφερώτερος, 'more delicate to the touch'. Cf. the emphasis on the delicacy of Callirhoe's skin, Ch. 2.2.2, the novelists' only other use of τρυφερός. L.'s readers might know τρυφερός especially from erotic epigram, where its 18 appearances include its use of χρώς by Meleager, *Anth.Pal.* 5.151.6 (= *HE* 4171) and Rufinus, *Anth.Pal.* 5.35.8 (= 11 Page), and of σάρξ by anon., *Anth.Pal.* 12.136.

1.13.3 καὶ τότε ... οἴκαδε: L. brings on evening and the need to return home before the couple can explore their bodies further.

ἐπὶ δυσμαῖς: for L.'s preference for abstract nouns cf. intro. p. 20.

ἀπήλασαν: L.'s regular term for driving flocks back to their fold at evening; cf. 1.6.2, 2.11.3, 38.1.

ἐπεπόνθει ... πάλιν 'Chloe felt no unusual emotions except that she wanted to see D. bathing again'. This reflects C.'s perspective: readers know that her desire is both unusual and significant.

1.13.4 τῆς ἐπιούσης: sc. ἡμέρας, L.'s favoured expression for 'the next day' (cf. 2.20.1, 23.5, etc.), less often τῆς ἐπιούσης ἡμέρας (only 2.9.1, 3.9.2, 5); L., like Appian and even Aristides, rarely follows the prescription of the Atticist [Herodianus], *Philetaerus* 151: τῆι ἐπιούσηι ἐρεῖς μὴ προστιθεὶς ἡμέραι· τῆς δὲ ἐπιούσης ἡμέρας.

ὑπὸ τῆι δρυί: cf. 1.12.5n.

κατακειμένας ... ἀκροωμένας: goats usually graze standing; their lying down marks the effect of the music (cf. 1.32.3 and, with other responses, 4.15.2) and assimilates their behaviour to that of humans (cf. Philetas' audience at 2.36.1).

ἐπέβλεπε 'kept an eye on', a variant on the previous line's ἐπεσκόπει (for which cf. 1.12.5) and not common: cf. 4.21.2n.

1.13.5 ἔπεισε ... ἀρχή: L. replicates the chain-reaction leading to C.'s falling in love with D. by a series of verbal links – λούσασθαι ... λουόμενον / εἶδε ... ἰδοῦσα / ἐπαινέσασα ... ἔπαινος; cf. 4.36.2 and intro. p. 17.

ἔρωτος ἀρχή: L.'s ultimate model is *Il.* 11.604 κακοῦ δ' ἄρα οἱ πέλεν ἀρχή (cf. Hdt. 5.97.3). For ἀρχή to mark the beginning of an important sequence in a narrative cf. Ch. 1.6.5, 4.5.3, cited 1.11.1n. The other novelists, although foregrounding the moment of 'love at first sight' (Ch. 1.1.5–6, X.Eph. 1.3, Ach.Tat. 1.4, Hld. 3.5), do not highlight it in their authorial voice (though cf. νούσου ... ἀρχήν in the oracle at X.Eph. 1.6.2).

ὅ τι ... ἔρωτος ὄνομα: L. again stretches readers' credulity in his rustics' naivety in suggesting C. had not even heard the term 'desire'; but inability to diagnose its symptoms is a literary commonplace, often where someone fails to understand another's emotion (cf. Eur. *Hipp.* 269, Pl. *Phdr.* 255d, the 'illness' of Charicleia and Theagenes at Delphi in Hld. 3.7.1–2). The conceit οὐδὲ ... τὸ ὄνομα reappears at 4.6.2 (of D.'s master's name). For the idea that rustics have not heard even the name of some feature of urban life cf. Ar. *Ach.* 34–6, Philostr. *Her.* 1.7 οὐδὲ τὴν δράχμην ὅ τι ἐστι γινώσκω.

ἄση ... ψυχήν 'her heart ached', the first of a sequence of canonical symptoms of love (cf. D. at 1.17.2–4, Philetas 2.7.4–7) drawing on poetry, esp. Sappho, but also Euripides, Apollonius and Hellenistic epigram, and on prose, especially earlier novels.

ἄση 'heart-ache': first in Sappho fr. 1.3, perhaps also fr. 96.17, then Eur. *Med.* 245, later in medical writing.

ψυχήν: apart from 1.30.1, where it is used of the 'life' that Dorcon relinquishes, in L. a ψυχή is always the subject of symptoms of desire (1.15.1, etc.), not surprisingly in an erotic text much influenced by Plato's *Phaedrus*.

τῶν ὀφθαλμῶν οὐκ ἐκράτει 'she had no control of her eyes', a dilution of Sappho's 'I see nothing' (ὀππάτεσσι δ' οὐδ' ἓν ὄρημμ' fr. 31.11): L. picks up C.'s inability to keep her eyes on her flock rather than on D. (1.12.4). Cf. Ch. 6.1.7, X.Eph. 1.3.1, Ach.Tat. 1.4.5.

πολλὰ ἐλάλει Δάφνιν 'she kept saying "Daphnis"'; cf. Philetas at 2.7.6, Virg. *Ecl.* 1.5 (both speakers calling 'Amaryllis', see Bowie 1985), Sappho frr. 94.3, 96.15, Anacr. fr. 359 *PMG*.

1.13.6 τροφῆς ἠμέλει: cf. 1.17.4, 2.7.4, Ach.Tat. 1.5.3, Phaedra in Eur. *Hipp.* 135–7, 275, Philostr. *VA* 1.26.

νύκτωρ ἠγρύπνει: sleeplessness is another stereotypical mark of love; cf. 1.14.4, 2.9.2, 3.4.2, Meleager, *Anth.Pal.* 5.215.1 (= *HE* 4272), X.Eph. 1.5, Ch. 2.4.3, 6.7.2, Ach.Tat. 1.6.2.

της ἀγέλης κατεφρόνει: for neglect of commitments cf. 1.17.4, Sappho fr. 102, Theoc. 2.83–4, 10.1–3, 11.12–13. καταφρονεῖν is properly of contempt rather than neglect, but L. needs three ε-contract verbs to end his three cola with rhyming imperfects and does not want to repeat ἠμέλει (cf. 1.17.4). For the sense 'neglect' cf. X.Eph. 1.3.2.

νῦν ἐγέλα ... εἶτα ἀνεπήδα: for restlessness and sudden mood-swings cf. Eur. *Hipp.* 181–5, 215ff., Hld. 3.10.4, 7.9.3.

ὠχρία ... ἐφλέγετο: C.'s pallor goes back to Sappho fr. 31.14 χλωροτέρα δὲ ποίας | ἔμμι (cf. 1.17.4n.); cf. Theoc. 2.88 καί μευ χρὼς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψωι.

ἐρυθήματι: blushes usually mark awareness that one's feelings are of love; cf. 1.17.2, Ch. 6.3.1 (cf. 4.17.4n.), Ach.Tat.1.10.4, etc. L. innovates by contrasting blushing with pallor as he develops the theme of mood-swings (though cf. Sappho's fever, fr. 31.9–10, A.R. 3.294–8).

οὐδὲ βοὸς ... ἔργα 'not even a cow stung by a gadfly goes through such torments'. L. combines a rustic point of comparison with allusion to the story of Io, turned into a heifer and then stung by Hera's gadfly to punish her for being seduced by Zeus. In this and its only other use in L. (and the novelists), 2.7.4, οἶστρος is compared to sexual desire in a simile (cf. A.R. 3.276–7, with Hunter *ad loc.*, *Anacreontea* 33.28 West), not used as a metaphor, as already at Eur. *Hipp.* 1300, Hdt. 2.93.1, *Anacreontea* 60.15 West, and the verb οἰστρᾶν at Pl. *Phdr.* 251d.

ἐπῆλθόν ποτε ... γενομένηι 'when she was alone, these words too came into her mouth'. Monologues are a common device in Attic drama (both tragedy and comedy) for unburdening emotion (influenced by early sung poetry). They are taken over by Theoc., e.g. 2.64–166, 11.19–79, and the novelists, e.g. Ch. 3.6.6, Ach.Tat. 3.10.1, Hld. 2.4.1: cf. Birchall 1996. This monologue gives C. the novel's first direct speech: all her speeches address either herself (as here) or D.

1.14.1 νῦν ... ἀγνοῶ: cf. 1.13.5; for love as a νόσος cf. pr.3, Eur. *Hipp.* 131–4, Pl. *Phdr.* 255d, Theoc. 2.85, Ch. 1.1.10, X.Eph. 1.5.2–5, Ach.Tat.1.6.

ἕλκος: only here in L., and only here in the novelists for the metaphorical wound of love (Ach.Tat. uses ἕλκος metaphorically, but not of love, 2.29.3, 5, 5.8.2; Ch. 1.1.7 uses τραῦμα). Cf. Call. *Anth.Pal.* 12.134.1 (= *HE* 1103: ἕλκος ἔχων ὁ ξεῖνος ἐλάνθανεν), Theoc. 11.15, 30.10, [Theoc.] *Syrinx* 8, and intro. p. 3.

λυποῦμαι 'I am in distress'.

κάομαι: often of love; cf. 1.23.1 etc., Asclepiades or Posidippus, *Anth. Pal.* 5.209.3 (= *HE* 982 = 36 Sens), Rufinus, *Anth.Pal.* 5.88 = 31 Page, etc., and all the novelists except Hld; cf. καῦμα 1.23.2n., ἐξέκαε 1.23.1n., and related ideas like ἐξεπυρσεύθη 1.15.1, θερμᾶναι 1.17.1, ἐμπύρευμα 1.29.1. For L. the trope perhaps began with Sappho fr. 31.9–10 λέπτον | δ' αὔτικα χρῶι πῦρ ὐπαδεδρόμηκεν, but in a shepherdess's mouth evokes especially Polyphemus' καίομενος ... ἀνεχοίμαν, Theoc. 11.52.

1.14.2 πόσοι ... πολλάκις: cf. 1.18.1n.

ἤμυξαν 'scratched', only here in L. (in other novelists only Ach.Tat. 2.22.2): cf. Theoc. 6.14 κατὰ δὲ χρόα καλὸν ἀμύξηι (recalling *Il.* 5.425).

μέλιτται <τὰ> κέντρα: cf. D. at 1.18.1, Ach.Tat. 2.7.6 ἢ που καὶ σὺ μέλιτταν ἐπὶ τοῦ στόματος φέρεις· καὶ γὰρ μέλιτος γέμεις, καὶ τιτρώσκει σου τὰ φιλήματα.

οὐκ ἀνέκραγον 'I did not roar out', from ἀνακράζειν, with an overtone of revealing what might be kept to oneself: cf. *Od.* 14.469.

τουτί 'this thing here'. L. uses the vivid deictic pronoun only here, where in C.'s mouth it prompts readers to think themselves into her situation (as less forcefully does the deictic τοσαύτηι, 1.14.1), and at 4.10.1n., in authorial voice insistently calling the reader's attention to the name Gnathon.

τὸ νύττον 'that stings'. *νύττειν* here only in the novels (unless MS *νύττε* is kept at Ch. 6.5.7: editors emend to ἄνυτε). Its metaphorical use is post-classical: Phld. *Lib.* p.64 Olivieri, Luc. *Herm.* 71.

πικρότερον 'harsher'. πικρός is common of love (cf. 1.18.1, 3.14.3, X.Eph. 1.4.5) as is γλυκύπικρος (Sappho fr. 130.2: cf. 1.18.1n., 3.34.2n).

καλὸς ... ἄνθη 'Daphnis is beautiful, but then so too are flowers'. This use of καὶ γάρ (twice here, and twice at 1.16.4) is unusual; unlike the other novelists L. uses καὶ γάρ only twice elsewhere in its usual sense ('for after all'): 3.7.2, 31.2.

φθέγγεται: the simple verb is used by L. only of instruments (cf. 4.15.3) or animals (1.14.4, 27.1), but cf. ἐπεφθέγγετο 1.25.1.

ἀηδόνες: the nightingale is the bird most often chosen to exemplify beautiful bird-song; cf. 1.18.2, 2.5.1, 3.12.4, 24.2, Bacchylides 3.98, Ar. *Birds* 203 ff. and Dunbar 1995: 140 on *Birds* 15, Soph. *OC* 672–4, Theoc. 12.6–7.

1.14.3 εἴθε ... μοι 'I wish I had been his panpipe, so that he might blow into me': cf. 2.2.2, 4.16.3. L. plays with an idea first found in an Attic *skolion* (drinking song), known to Dio of Prusa *Or.* 2.63 and Ath. 15.695c, in which a male singer longs to be a lyre so that he might be carried by beautiful youths, 900 *PMG* (cf. 901 *PMG*): cf. Theoc. 3.12–13, a bee; Rhianus, *Anth.Pal.* 12.142.5–6 (= *HE* 3254–5), a blackbird; Strato, *Anth.Pal.* 12.208 = 49 Floridi, a book-roll; *Anacreontea* 22.5–16 West, successively a mirror, a cloak, water, myrrh, a bra, a necklace, and a sandal; cf. Petropoulos

1994: 35–6, and for a wide range of amatory wishes Petropoulos 2003 ch. 5. As he observes, C.'s is unusual in referring to something past and now unattainable, like the Cyclops' regret at not being born with gills (Theoc. 11.54–5). For εἰ and εἴθε with aor. indic. see Goodwin §1511. Sophisticated readers might see a *double entendre* referring to oral sex which it is not to be supposed was in C.'s mind (cf. Goldhill 1995:13–14), and perhaps a learned reference to the Spartan use of εἰσπνεῖν to mean ἐρᾶν, Ael. *VH* 3.12; cf. dat. pl. εἰσπνήλαις, Call. *Aet.* fr. 68.1 Pfeiffer (of Acontius), Theoc. 12.13 ὃ μὲν εἴσπνηλος, φαίη χ' Ὠμυκλαϊάζων.

εἴθε ... νέμωμαι: C.'s wish is innocent, unlike those at 2.2.2, 4.16.3, but goatherds were alleged to respond sexually to their goats; cf. Theoc. 1.87–8, 5.147–8, Meleager, *Anth.Pal.* 12.41.3–4 (= *HE* 4506–7). Again, sophisticated readers might take it differently.

πονηρόν 'bad' – i.e. at its function (cf. 2.15.3, 16.2), but one effect is to present C. as still childish in her blaming of objects ('Bad water!'). We were not told at 1.13.4–5 that C. had bathed as well as played the panpipes, but we now infer that she did. For the idea that water might have a magical, beautifying effect cf. Theoc. 1.150, where the goatherd suggests that the cup's fragrance might be thought to result from its being washed in the springs of the Horae (ὥρᾶν πεπλύσθαι νιν ἐπὶ κράναισι δοκησεῖς), Philostr. *Her.* 8.12.

οἴχομαι 'I am lost': cf. 4.16.2. A sense common in high poetry, also taken up by comedy, see Men. *Misoumenos* 263, Hellenistic epigram, e.g. Asclepiades, *Anth.Pal.* 5.162.3 (= *HE* 844 = 8 Sens), and romantic fiction, e.g. Xen. *Cyr.* 5.4.11, Ch. 1.1.9, 5.10.8, Ach.Tat. 1.7.3, Hld. 2.1.2.

Νύμφαι φίλαι: Dryas too so addresses the Nymphs (3.32.2); cf. Clearíste's φίλαι Μοῖραι (4.21.3).

καὶ ... τραφεῖσαν 'and even you are not trying to save the maid who was reared in your presence'. C. uses the resonant term παρθένον, properly a girl not married but ready for marriage (cf. again 1.16.1), but in the classical period and later acquiring the further implication of lacking sexual experience. C.'s σώιζετε is a regular form of appeal to a deity (e.g. X.Eph. 1.4.5, Habrocomes to Eros) or a human believed to have power (e.g. Ch. 2.5.12 Callirhoe to Dionysius); it is Lycaenion's opening (and ostensibly non-erotic) pitch to D. at 3.16.2. But though common in erotic contexts (e.g. 4.16.3, Rufinus, *Anth.Pal.* 5.66.3 = 24.3 Page) it may trigger forebodings about situations (adumbrated in the preface's painting) involving physical danger.

τίς ... μετ' ἐμέ: like the tragic heroines to whom the rhetorical questions assimilate her, C. thinks she will die. For garlanding statues cf. 1.32.2, etc.

1.14.4 ἀθλίους: often in L. (in various contexts) to evoke pity; cf. 1.31.2, etc.

τίς ... θεραπεύσει 'Who will look after the garrulous grasshopper which I took great trouble to catch?' At 1.10.4 C. planned to catch one: now we know she succeeded. For grasshoppers' 'chatter' see 1.17.4 (cf. that of cicadas at 1.25.3), Theoc. 5.34 καὶ ἀκρίδες ὧδε λαλεῦντι. L. probably knew epigrams on dead pet grasshoppers, first composed (appropriately to C.'s utterance) by a woman poet, Anyte, *Anth.Pal.* 7.190 (= *HE* 742–5), where Myro calls her dead grasshopper and cicada παίγνια. L. could have found it and others collected in Meleager's *Garland* (as they are, with related epigrams, in *Anth.Pal.* 7.189–95).

θεραπεύσει is unusual of tending a pet, but C.'s mind is on healing.

φθεγγομένη: cf. 1.14.2n.

κατακοιμίζηι ... πρὸ τοῦ ἄντρου: more probably to be imagined as a mid-day siesta (as at 1.25.1) than pernoctation in a cave like Amaryllis or Polyphemus (Theoc. 3.6, 11.44).

ἀγρυπνῶ: cf. 1.13.6n. L. adroitly uses the grasshopper's role to replay the commonplace of sleeplessness.

1.15.1 τοιαῦτα ... ὄνομα 'such were her feelings, such her words, as she kept searching for the name "desire"'. ἐπιζητεῖν, in L. only here and 2.37.3, is frequent in Hld., in the other novelists only at Iamb.*Bab.* fr. 92 Habrich.

Δόρκων: cf. 1.12.3n. C. is seeking a name, the reader gets one (juxtaposed with ὄνομα) that L. has hitherto withheld. The name Dorcon is quite well attested in the islands (though so far not on Lesbos), western Asia Minor (e.g. *TAM* v 1 98.3: Saittae, Lydia, AD 90), and Athens offers one imperial example (*Hesp.* 19 (1950) 29–30 no. 9). L. may choose it because it suggests the verb 'I see (clearly)', δέδορκα, which reflects the cause of Dorcon's desire (he has seen and responded to the attractions of C.'s body) and perhaps evokes the rare noun for a male roe-deer, δόρκων. L.'s pursuit of symmetry may lead him to give D.'s rival a name that, like his, begins with delta and whose nominative is disyllabic (cf. the similar names Lamon and Lampis) partly to underline the confined society within which the couple grow up. Later Dorcon's wolf-skin ruse (1.20–1) figures him as a pastoral Dolon.

ἀρτιγένειος again of Astylus, 4.10.1, but nowhere else in the novels; cf. Diodorus, *Anth.Pal.* 9.219 (= *GP* 2104: probably on Tiberius aged 17 or 18), perhaps already in Callimachus, see Σ Flor. on fr. 2.17 Pfeiffer = fr. 2d Harder, and cf. ἄρτι γένεια | περκάζων, Call. *Hymn to Artemis* 75–6. However L.'s chief intertext was probably ἄρτι γενειάζων of Polyphemus at Theoc. 11.9 (cf. ἡμιγένειος of Damoetas, Theoc. 6.3), where 'the first beard marks the transition to young manhood or from *eromenos* to *erastes*, when thoughts may turn to marriage' (Hunter *ad loc.*). Given the *Cyropaedia*'s influence on the novels, L. may also recall Xen. *Cyr.* 4.6.5 ἄρτι γενειάσκοντα. The epithet reinforces the participial phrase's attribution to Dorcon of theoretical and practical sexual experience.

μειρακίσκος: for the diminutive cf. χιτωνίσκος 1.13.1, 4.7.5. The (double) diminutive is perhaps condescending but differs little in sense from μειράκιον, used of D. at 1.28.2, when he is still younger than Dorcon now.

καὶ τὰ ἔργα καὶ τὸ ὄνομα: this distinction, implicit in ὄνομα above, will be important for the structure of the story (cf. below 1.15.4, 19.1, 3.14.3, 5).

ἐρωτικῶς ... διετέθη 'fell in love with Chloe', lit. 'became erotically disposed', a phrase from Pl. *Symp.* 207b–c, where Diotima questions Socrates about animals' sex-drive; cf. 222c, on Alcibiades' feelings for Socrates: ἐδόκει ἔτι ἐρωτικῶς ἔχειν τοῦ Σωκράτους, Ch. 2.10.1 ἐρωτικῶς σου διακείμενος, X.Eph. 5.2.3.

πλειόνων δὲ διαγενομένων: sc. ἡμερῶν, for the omission of which cf. 1.13.4n.; for the full expression cf. 2.2.4, 3.2.5.

μᾶλλον ... ἐξεπυρσεύθη 'the fire in his heart blazed stronger and stronger'. The compound, only here in the novelists, appears first in post-classical Greek, literally in Jos. *BJ* 4.10.5 etc., metaphorically in Sext. Emp. *M.* 11.179.

κατεργάσασθαι 'have his way with her'. The verb is transitive, with the obj. Χλόην understood (cf. Hdt. 9.108.1: a woman who οὐκ ἐδύνατο κατεργασθῆναι), not absolute, with the sense 'achieve his purpose'.

1.15.2 σύριγγα βουκολικήν: the adj. does not mark a bucolic sub-set of panpipes but is there to balance βακχικήν qualifying νεβρίδα. The gifts are suitably rustic, the panpipe especially pastoral (cf. 1.28.3).

καλάμους ... κηροῦ: from 4 to 12 reeds are attested for a panpipe, 7 are usual, 9 are specified at [Theoc.] 8.18 (cf. Gow *ad loc.*). The use of bronze marks this as special (cf. 2.35.1, contrast 1.10.2). In the pastoral (as in the heroic) world the value of gifts is enhanced by craftsmanship which may involve skills not found within it (cf. the cup of Theoc. 1.27–61).

νεβρίδα βακχικήν: C. may know nothing of Bacchants (though she might have seen them in the paintings of Dionysophanes' temple of Dionysus, 4.3.2) but readers may have encountered Bacchants wearing fawnskins in literary texts, e.g. Eur. *Ba.* 676, anon. *Anth.Pal.* 6.172 (= *FGE* 1124–9, possibly Hellenistic), and artistic representations (cf. Merkelbach 1988): Dorcon, like the youths at the vintage (2.2.2), can imagine C. as a sexually liberated Bacchant/Maenad. But a fawnskin may simply be a common pastoral garment; cf. its dedication to Pan along with other pastoral gear by the Daphnis of [Theoc.], *Ep.* 2.4 = *Anth.Pal.* 6.177 (= *HE* 3398–3401): Δάφνις ὁ λευκόχρως, ὁ καλᾶι σύριγγι μελίσδων | βουκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε·| τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὀξὺν ἄκοντα, | νεβρίδα, τὰν πήραν, ἇι ποτ' ἐμαλοφόρει.

1.15.3 ἀνὰ πᾶσαν ἡμέραν 'every day', an expression found occasionally in authors both classical and post-classical, e.g. Hdt. 7.198.1, Xen. *Cyr.* 1.2.8, Paus. 1.42.3 etc., Ael. *NA* 11.17.8: L.'s only other use of ἀνά (as

against 51 of κατά) is in the phrase ἀνὰ πᾶν ἔτος, 1.19.2. For Polybius' variation between ἀνά and κατά see George 2014: 209, and for the decline of ἀνά Bortone 2010: 162, 185.

ἐπέφερεν: of grave offerings in Thuc. 2.34.2, 3.58.4 (where they are κατὰ ἔτος ἕκαστον ... ἀπαρχάς) and offerings in general, Isoc. 9.1. The verb's unusual use of gifts assimilates Dorcon's to C. to acts of religious tendance (cf. 2.2.5 and by conjecture 1.9.2) as does their regularity. Gifts were a traditional way of declaring love; for gifts of animals see especially classical Attic vases, e.g. the red-figure cup Athens MN 1357, illustrated in Lissarrague 1990: 132.

ἁπαλόν: to balance the other two nouns τυρόν needs an adjective, so L. specifies this cheese as soft (and fresh, to be eaten soon) like those D. offers Lycaenion (3.18.2), rather than firm (and for keeping) like those he offers Eudromus (4.6.1n.). On modern Naxos soft cheese is 'female' (θηλικό), hard cheese 'male' (αρσενικό). ἁπαλός, may hint at the erotic contexts in which the word is common, e.g. 1.18.1, 2.18.1 (C.'s lips) 2.4.4 (Eros' laugh), Ach.Tat. 4.9.4 (Leucippe's arms). On cheese as a pastoral staple cf. 1.16.4n.

στέφανον ἀνθηρόν: for flowers as a lover's gift cf. Theoc. 11.56 (where they may form a garland: cf. Theoc. 3.21–3 and Hunter 1999 *ad locc.*), Philostr. *Epp.* 1–4.

μῆλον ὡραῖον 'a ripe apple': for arguments that μῆλον here is an apple and not one of the other fruits called μῆλα see Mason 2004. L. may slip up: it is still spring, and ancients can hardly have stored apples from autumn (Tibullus 1.1.13 suggests that an apple would necessarily be the fruit of the new year). But apples figure in pastoral diets – e.g. [Theoc.] *Ep.* 2 (cited 1.15.2n.) describes its Daphnis' πήρα as a receptacle for apples – and traditionally symbolise desire or availability (cf. 3.33.3), often thrown (e.g. 1.24.3, Theoc. 5.88, 6.6–7) rather than given, as here and in L.'s probable models, Theoc. 3.10–11, 11.10. See further Littlewood 1967.

ἐκόμισε δέ ποτε αὐτῆι 'and on occasion he brought her'. These bigger presents only come once; the calf and nestlings are to be kept as pets, at least initially; for the calf cf. 1.18.2. Both mountain birds (D.'s prey at 3.5) and nestlings (*comparanda* for Eros at 2.4.2, 6.1; for D. at 3.20.3) reappear in different roles, but the birds' epithet ὄρειος, used of flowers at 1.9.1, recurs of birds only for Phatta at 1.27.4: attentive second-time readers might here recall the φάσσα given at Theoc. 5.96.

κισσύβιον διάχρυσον 'a gilded wooden cup'. L. evokes particularly the κισσύβιον given in exchange for Thyrsis' song of Daphnis at Theoc. 1.27–60, itself drawing on those of Homer's two most famous rustics, Polyphemus and Eumaeus, at *Od.* 9.346 and 16.52. Its nature and material (?ivy wood), were debated by ancient scholars (cf. Ath. 11.477). Its gilding elevates L.'s cup above the pastoral world: cf. C.'s gilded belt,

1.5.3, and the Praxitelean mixing bowl (κρατήρ) at Theoc. 5.104–5, like L.'s cup a love-gift. It marks Dorcon as a cowherd of substance, though not demonstrating that he is not a slave. L. is more probably varying Theoc. 1.30's description of his cup as ἑλιχρύσωι κεκονιμένος than misunderstanding it.

τέχνης ἐραστοῦ: the first mention of τέχνη since pr.1. Later explicitly contrasted with φύσις, here it establishes even the rustic Dorcon with his conventional love-gifts as a representative of society and culture to contrast with C.'s unacculturated innocence (cf. 1.17.1). L. never describes D. as C.'s ἐραστής (he comes nearest at 3.27.1) but reserves the term for others who follow socially established conventions of erotic behaviour: Dorcon at 1.19.1, the role Lycaenion wants for D. at 3.15.2, or lovers as a class (2.34.2, 3.27.1, 4.17.3, 4, 6).

λαμβάνουσα ... χαρίζεσθαι 'she gladly accepted the gifts, but was even gladder that she was herself able to bestow them on Daphnis'. In her naivety C. passes on a lover's gift, something which in a common story-pattern brings disaster to conventional lovers, e.g. Hdt. 9.108–10.

1.15.4 ἔδει γὰρ ... ἔργα: ἔδει with inf. evokes Herodotus' phraseology for historical events predestined or divinely planned (e.g. 8.53.1, 9.109.2: τῆι δὲ κακῶς γὰρ ἔδεε πανοικίηι γενέσθαι; similarly Paus. 2.11.1). Here L. decides what happens next, but, like Hld. *passim* (cf. Morgan 1982), he plays with the idea that these were real events.

γίνεταί ποτε ... Χλόην 'one day Dorcon began to dispute with him over their beauty, and Chloe was made judge, while the prize established for the winner was to kiss Chloe'. L. adapts the agonistic tradition in bucolic poetry, perhaps hinting that it originated in the judgement of the shepherd Paris, where the ἆθλον was the Apple of Discord (cf. here ἔρις), a story that appears at 3.34.2n. His bucolic models are: (1) Theoc. 5, where herdsmen compete in self-praise and the judge is another shepherd. (2) The scene on the κισσύβιον in Theoc. 1.32–8, where two lovers compete verbally (νεικείουσ' ἐπέεσσι) before a woman who favours now one, now the other. (3) Theoc. 6, where Daphnis the cowherd and Damoetas compete in song (6.5), neither wins, but they exchange presents and kiss (6.42–3); cf. 1.29.3n., 4.38.3n. (4) [Theoc.] 8, where Daphnis and Menalcas compete to marry a Naiad: Daphnis wins and marries her. From other erotic poetry L. may also have known (as did Ath. 7.310b) *Theognidea* 993–1002, where 994 ἆθλον δ' ἐν μέσσωι παῖς καλὸν ἄνθος ἔχων suggests the prize was a boy's sexual favours. The love-object may also have been a prize in the satyr play of the third-century BC poet Sositheus, *Daphnis or Lityerses*: cf. *TGrF* 99 F 1a3 (cf. 4.38.3n.). L.'s scene has some structural similarity with that in Ch. Book 6 where Chaereas and Dionysius compete before the Persian king for Callirhoe, but there (6.2.2) the king is judge, not Callirhoe, though she is the ἆθλον, and with the story in Iamb.*Bab.* of the

beautiful Mesopotamia who bestows a kiss on one of her three competing suitors (Phot. *Bibl. Cod.* 94, 75b1).

φιλῆσαι: the couple have encountered kissing (cf. 1.18.1) but are presented as unaware of its place in erotic activity.

Δόρκων ... ἔλεγεν: his speaking first marks Dorcon as bolder, but by literary convention (not unrelated to real life) it is the loser who regularly speaks first, e.g. Ar. *Wasps* 548–58. Like rhetorically trained speakers, D. picks up Dorcon's points and refutes or trumps them.

1.16.1 παρθένε: Dorcon picks up C.'s self-presentation, 1.14.3n., framing the competition as one for taking her virginity. C. is so addressed only here, by D. in his reply (1.16.5) and at 1.27.2n., 3.34.1n., all places where the term contributes importantly to our reading.

βουκόλος ... αἰπόλος: for pastoral poetry's hierarchical ordering of herdsmen, with βουκόλοι at the top and αἰπόλοι at the bottom, and L.'s reworking of it, see Hodkinson 2012.

καὶ λευκός εἰμι ὡς γάλα: a pale complexion is a mark of leisure and hence of status; though more often praised in girls (see below), it can mark beauty in a παῖς; Eros himself is λευκὸς ὡς γάλα at 2.4.1, λευκός compliments Tityrus at 2.32.1 and Paris at Philostr. *Her.* 40.6, and the Daphnis of [Theoc.], *Anth.Pal.* 6.177 (= *HE* 3398–3401, quoted above 1.15.2n.) describes himself as ὁ λευκόχρως: L. may know this poem (cf. 1.15.2n., 3n.) and distance his portrait of D. from it. The comparison with milk, wholly appropriate to a herdsman, goes back to Theoc. 11.20 λευκοτέρα πακτᾶς ἐσιδεῖν (Polyphemus of Galatea, punning), and perhaps to Sappho; see 1.17.3n.. That whiteness is more often picked out as a feature of feminine beauty, both in paintings on classical Attic vases (cf. Dover 1978: 77–8) and in poetry (cf. the implications of Theoc. 10.27–9, with Hunter 1999 *ad loc.*) undermines Dorcon's case.

πυρρὸς ὡς θέρος μέλλον ἀμᾶσθαι 'gold like the harvest that is ripe for reaping'. L. uses πυρρός to describe reddish-gold hair and beard, rightly picked out by Dorcon as esteemed; cf. its combination with λευκός in Tityrus' description, 2.32.1. L. does not use it to mark the first growth of facial hair as does Theoc. 6.3 (where it contrasts with ἡμιγένειος), 15.30 (Adonis, 18 or 19), [Theoc.] 8.3 ἄμφω τώγ' ἤστην πυρροτρίχω, ἄμφω ἀνάβω. πρῶτον θέρος is used of the first shaving of a youth's beard by Call. *Hymn to Delos* 298, Apollonides, *Anth.Pal.* 10.19 (= *GP* 1273–8), θερίζειν of cutting a mare's mane by Soph. fr. 659.4 Radt. Here the comparison may hint that Dorcon is almost old enough to cut his beard, and is ripe for sex, an idea often conveyed by images of ripe fruits: cf. 3.33.4n.

μήτηρ, οὐ θηρίον 'a mother, not a wild beast'. θηρίον, usually of wild animals (cf. 2.15.2), is an inappropriate and provocative description of a goat (at 1.16.5 D. uses ποίμνιον in the same context) and varies the *topos* 'you were born not of a human mother but of an animal/the sea, etc.': cf. *Il.* 16.33–5, Catull. 64.134–6, Virg. *Aen.* 4.366–7.

1.16.2 οὗτος: the use of the pronoun rather than D.'s name reflects the aggressive practice of classical Attic oratory.

μέλας ὡς λύκος: darkness of complexion marks rustic coarseness (cf. 1.16.1n.); cf. Virg. *Ecl.* 2.16–18. A European wolf (*canis lupus*) is grey (πολιός) rather than black (cf. *Il.* 10.334, Theoc. 11.24); the black wolf (*canis niger*) is restricted to North America, unless the blackish-coloured ἄκμων of [Opp.] *C.* 3.326–35 is indeed a wolf. But Dorcon needs a colour to contrast with his claimed whiteness, and the wolf prepares the way for another contrast, that with the shifty fox to whom D. will compare Dorcon (1.16.5): at the same time Dorcon subtly reminds C. of the service he has done both her and D.

ὀδωδὼς ἀπ' αὐτῶν 'and has acquired their dreadful smell': cf. 4.17.2n., 4.38.4. Stinking goats enter pastoral at Theoc. 5.51–2, but appear already at Ar. *Ach.* 853–4, *Peace* 811–13; cf. Plut. *Quaest. Graec.* 15 (= *Mor.* 294f), Luc. *DMeretr.* 7.3.

πένης ... τρέφειν 'is poor to the extent that he cannot even keep a dog'. For ὡς = ὥστε cf. 1.20.2, 2.14.2, 25.2, 3.30.4 and the MSS at 3.31.2. The construction, already in Xen., is also in Ael. and Philostr.: cf. Valley 1926: 55, Schmid III 85, IV 87, Schwyzer–Georgacas–Radt–Debrunner 1980: II 681 §8 Zusatz. For its increase in the *koinē* cf. Hernández 1999: 92. Dogs figure regularly in the literary shepherd's world (cf. *Il.* 10.183–6, 12.302–3, Theoc. 6.9–14): D. has kissed many puppies (1.18.1) and the couple's dogs, alert but obedient (cf. 1.21.4 συνήθει,) will shortly be important in flushing out Dorcon (1.21.2). Dorcon exaggerates.

εἰ δ' ... διαφέρει: Dorcon again shows himself short of arguments by repeating the charge implied in θηρίον above.

1.16.3 ταῦτα καὶ τοιαῦτα ὁ Δόρκων 'These and other points in the same vein were made by Dorcon.' τοιαῦτα hints that Dorcon is beginning to repeat himself, and perhaps gives L. a Thucydidean pose: Thuc. concludes all but two of his speeches with τοιαῦτα (3.31.1, 4.11.1, with τοσαῦτα, are exceptions). The combination ταῦτα καὶ τοιαῦτα, however, is rare: in classical authors after λέγοντος, Pl. *Prt.* 348b1, after πράττειν D. 18.306; three times in Arr. *An.* (3.10.1, 5.27.1, 7.3.6); also Galen VIII 788.16 Kühn, Iamblichus, *VP* 18.83.

ἐμὲ αἴξ ἀνέθρεψεν ὥσπερ τὸν Δία: mythological examples, regular in epideictic rhetoric, are surprising from the rustic D. (ignorant even of Eros' name, 2.7.1). He refers to Zeus' suckling in the Dictaean cave on Crete by the goat (in some versions a Nymph) Amaltheia; cf. Aratus 163, Call. *Hymn to Zeus* 48–9. For ἀνέθρεψεν cf. 1.8.3n.

νέμω ... μείζονας: cf. Comatas' less extravagant claim that his goatskins are softer than Lacon's lambs, Theoc. 5.56–7.

ὅτι μηδὲ ... τράγος 'because neither does Pan, for all that he is mostly a goat'. Elsewhere Pan is only half-goat: cf. 2.24.2. L. uses μή/μηδέ for classical οὐ/οὐδέ in temporal and causal subordinate clauses and with

causal participles: see Wallace 1968. For καίτοι (and καίτοιγε) giving the participle a concessive sense (more often καίπερ / καὶ ταῦτα in classical Greek) see LSJ III and 2.5.3, 33.1, 3.8.2, 4.16.3 (καίτοι), and 1.22.2, 3.2.4 (καίτοιγε, the form preferred by L. before a vowel).

1.16.4 ἀρκεῖ δέ μοι τύρος καὶ ἄρτος ὀβελίας καὶ οἶνος λευκός: D. answers the charge of poverty using the *topos* of rustic simplicity (on which cf. Hor. *Odes* 1.20 with Nisbet–Hubbard *ad loc.*). Cheese is naturally a staple of shepherds: cf. 1.15.3, *Od.* 9.219, 225, Theoc. 1.58, 11.66. Bread and wine are also staples available in the countryside: cf. 1.23.3, 2.12.5. ὀβελίας specifies bread baked not in an oven, which rustics lack, but on spits (ὀβελοί), cited by Ath. 3.111b from Ar. Γεωργοί (*Farmers*) fr. 105 K–A, and noted by Moeris o 36 Hansen. Pollux 6.75 registers large spit-loaves associated with the Dionysia. For white wine as weak and thin cf. Ath. 1.26c.

ὅσα ἀγροίκων πλουσίων κτήματα: 'which are all rich country-folk have'. Like Dorcon, D. exaggerates, since a prosperous country table runs to meat: cf. 3.7.1.

καὶ γάρ 'for so too is. . .': cf. 1.14.2n. L. recalls Theoc. 10.28 καὶ τὸ ἴον μέλαν ἐστί, καὶ ἁ γραπτὰ ὑάκινθος; cf. Asclepiades, *Anth.Pal.* 5.210.3–4 (= *HE* 830–1 = 5.3–4 Sens) εἰ δὲ μέλαινα, τί τοῦτο; καὶ ἄνθρακες· ἀλλ' ὅτε κείνους θάλψωμεν, λάμπουσ' ὡς ῥόδεαι κάλυκες, canvassing the desirability of a dark skin in a more overtly erotic context than here. Gnathon's comparison of D.'s hair to a ὑάκινθος (4.17.5n.) has a different pedigree.

Σατύρων: regular companions of Dionysus in art, whether in revels or (as also 2.2.2, 4.3.2) trampling grapes, and usually bearded (cf. *LIMC*). Like Dionysus (and unlike Pan and the Nymphs) they play no part in the main story.

ὁ ὑάκινθος: a dark flower whose identity is still disputed, perhaps a wild orchid or fritillary; cf. Gow on Theoc. 10.28 (where, as here, it is black: more often it is πορφυρέος), Lembach 1970: 174–9. It often appears in scenes of *eros* (*Il.* 14.348, Anacreon fr. 346 i.7–9 *PMG*); its trampling symbolised loss of virginity in a line from a wedding song by Sappho fr. 105c, reworked by L. at 3.34.2n. Shortly it appears in Philetas' Eros-friendly garden (2.3.4): its use by D. here may give his comparison a sexual innuendo.

κρίνων 'than lilies', though again the flower's identity is uncertain: cf. Gow on Theoc. 11.56, where Polyphemus claims them as winter flowers, whereas here (by implication) and at 2.3.4 they and the ὑάκινθος are spring flowers (but cf. 4.2.6n.); cf. Lembach 1970: 165–6.

1.16.5 οὗτος ... πυρρός: cf. 1.16.1 and 2nn.

ἀλώπηξ: foxes were seen as wily (Archil. fr. 174–181 West, Theoc. 1.48–51) and cowardly in a way that wolves were not (cf. 1.25.3): D. thus trumps Dorcon's comparison of himself to a wolf.

προγένειος 'his beard sticks out like a billy-goat's'. See Gow on Theoc. 3.9, the word's only other instance, so almost certainly evoked here, as at Virg. *Ecl.* 8.34 *promissaque barba* – in both places the singer refers to a feature of his own that is sexually repellent. A protruding beard further assimilates Dorcon to a satyr: cf. Lissarrague 1990.

λευκὸς ὡς ἐξ ἄστεος γυνή: D. reverses Dorcon's charges that he is beardless like a woman and black like a wolf (1.16.2). L. uses this comparison to introduce the image of a city woman (here cited for the same purpose as Dorcon introduced the λύκος at 1.16.2), later played by the significantly-named Lycaenion (3.15.1ff.). Whereas L.'s use of πόλις only sometimes implies a contrast with the countryside, his use of ἄστυ always does: cf. 3.15.1, 31.4, 4.5.1, 6.1, 37.1.

κἂν δέηι σε φιλεῖν: D. plays a card Dorcon did not dare, turning C.'s thoughts to the prize of a kiss.

τρίχας: our other texts (very few of them written by women) do not suggest that women found kissing bearded men unpleasant, but L. may recall the reactions against young men's facial hair expressed in homosexual love poetry; cf. Tarán 1985.

μέμνησο ... καλή: μέμνησο will later be used of love pledges (3.19.3). Its use here recalls 1.8.3, where D. enthuses about herding, μεμνημένος how he was reared by a goat. It is D.'s second answer to Dorcon's last charge, and, as befits his own last point, it is picked out by a voc. παρθένε answering Dorcon's opening (1.16.1). The phrase 'but you are beautiful' supports the thesis that D. too, as a child reared by an animal, is handsome, and declares D.'s admiration for C. (cf. τῶι ἐγκωμίωι 1.17.1) which will itself encourage her to award him the kiss.

1.17.1 οὐκέθ' ἡ Χλόη περιέμεινεν 'Chloe didn't wait for him to say more.' περιμένειν always connotes waiting *for* something or someone.

ἀλλὰ τὰ μὲν ... Δάφνιν 'but partly because she was pleased at the encomium, partly because she had for some time been longing to kiss Daphnis'. L. draws attention to his miniature examples of rhetoric, in which Dorcon and D. praise themselves, though the surface reference of ἐγκωμίωι is to D.'s closing praise of C. ἐγκώμιον is a quasi-technical term for a rhetorically constructed speech of praise, e.g. Theon, *Prog.* 74.19–21 Patillon 'An encomium is a speech displaying the magnitude of excellent actions and the other good features relating to some particular person' (ἐγκώμιόν ἐστι λόγος ἐμφανίζων τὸ μέγεθος τῶν κατ' ἀρετὴν πράξεων καὶ τῶν ἄλλων ἀγαθῶν περί τι ὡρισμένον πρόσωπον). This is the first we read of C. longing to kiss D.: L. economically adumbrates a further development of C.'s condition from that described at 1.14. Phraseology may evoke Xen. *Symp.* 9.6 ἐώικεσαν γὰρ οὐ δεδιδαγμένοις τὰ σχήματα ἀλλ' ἐφιεμένοις πράττειν ἃ πάλαι ἐπεθύμουν, describing the simulated love-making of the young

people playing Dionysus and Ariadne: if so it underlines the naturalness of C.'s action.

ἀναπηδήσασα: L.'s characters often leap up in excitement, whether from sleep (cf. 2.24.1n., 3.28.1) or, as here, to bestow a kiss (2.37.3); cf. also 4.25.1.

ἀδίδακτον μὲν καὶ ἄτεχνον: cf. 1.6.1 διδασκόμενος, 1.3.1n. on μιμήσεται, 1.15.3n. on τέχνης. L. may pick up the debate at Ach.Tat. 2.38.5, where Menelaus, arguing against Cleitophon that sex with boys is better than with women, claims that boys' kisses οὐκ ἔστι τέχνης ἀλλὰ τῆς φύσεως.

θερμᾶναι: a variant on the more common καίειν (cf. 1.14.1n.), first of ἔρως Pindar, *O.* 10.87; cf. Ch. 4.3.8, Hld. 5.20.1.

1.17.2 ἀλγήσας: cf. 1.12.1n.

ἄλλην ὁδὸν ἔρωτος 'another route to love' (Gill 1989). We are warned that the threat from Dorcon remains, and know already that his alternative to gifts will be violence, 1.15.1. On ὁδόν cf. 3.18.4n.

ὥσπερ οὐ φιληθεὶς ἀλλὰ δηχθείς: D.'s symptoms when kissed correspond to those of C. after D.'s bath, 1.13.5–14.4. L. shows rhetorical skill in reworking the *topos* without exact repetition. For δηχθείς cf. 1.25.2n., οἴστρωι πληγείσης 1.13.6. For a kiss's overwhelming effect cf. Ch. 2.8.1, Ach.Tat. 2.37.10.

σκυθρωπός τις εὐθὺς ἦν 'he immediately acquired the look of someone in distress': cf. 4.6.3.

ἐψύχετο ... κατεῖχε 'felt cold and tried to restrain his pounding heart'; both symptoms recur in Philetas' tale, 2.7.5. For cold cf. Sappho fr. 31.13, Theoc. 2.106; for a heart pounding (παλλομένην) cf. Ach.Tat. 2.37.10 (ἡ δὲ ταραχθεῖσα τῶι φιλήματι πάλλεται), 5.27.1; of the whole body, X.Eph. 1.9.1, perhaps Archil. fr. 196a.46 West[2]).

βλέπειν μὲν ... βλέπων δέ: cf. 1.8.1 and intro. p. 17 for a participle picking up another form of the verb.

ἐρυθήματι ἐπίμπλατο 'he blushed to the roots of his hair'. Cf. 1.13.6 (where the corresponding term ἐφλέγετο is more effective).

1.17.3 τότε ... ξανθή 'Then for the first time he admired her hair because it was golden'. ξανθός marked a colour in hair richer than πυρρός and admired in either sex; cf. Eros at 2.4.1, X.Eph. 1.2.6 (Anthia), Ach. Tat. 1.4.3 (Leucippe), Iamb.*Bab.* fr.17 Habrich, Hld. 3.4.5 (Charicleia), 7.10.4 (Theagenes), Theoc. 13.36 (Hylas). L. uses the phrase τότε πρῶτον to mark important stages in the couple's erotic progress; cf. 1.32.1 (D.'s first sight of C. naked), 2.8.1, and (climactically) 4.40.3 (3.22.2n. may be an exception). Reeve's conj. at 1.13.2 would add another instance. In so doing L. assimilates the techniques of narrating ἔρως to those of political (e.g. Hdt. 1.191.6, Thuc. 1.96.2) or cultural historiography.

μεγάλαι καθάπερ βοός: recalling the Homeric epithet of Hera, βοῶπις (*Il.* 3.144, etc.), and not necessarily intended as humorous; Rufinus, *Anth.*

Pal. 5.22 (= 8 Page) names an attractive girl Boöpis. Like many of L.'s animal similes it has epic ancestry (see Bowie 2005), but it especially suits a herdsman's perspective. C. has already been compared indirectly to a βοῦς at 1.13.6.

λευκοτέρα ἀληθῶς ... γάλακτος: cf. 1.16.1n. Since this phrase is shortly followed by χείλη ... ῥόδων ἁπαλώτερα (1.18.1), both are probably drawn from comparisons in Sappho or Anacreon known to the rhetorical tradition; cf. the twelfth-century grammarian Gregory of Corinth on Hermogenes, *Meth.* (*Rhetores Graeci* VII 1236 Walz) τὰ Ἀνακρέοντος (fr. 488 *PMG*), τὰ Σαπφοῦς (fr. 156), οἷον γάλακτος λευκοτέρα, ὕδατος ἁπαλωτέρα ... ῥόδων ἁβροτέρα. That L. exploits these two comparisons makes it likely that they were in Sappho rather than Anacreon, as does Philostratus' claim in *Epistle* 51: Ἡ Σαπφὼ τοῦ ῥόδου ἐρᾷ καὶ στεφανοῖ αὐτὸ ἀεί τινι ἐγκωμίωι τὰς καλὰς τῶν παρθένων ἐκείνωι ὁμοιοῦσα. Milk is a regular standard of whiteness (cf. 1.16.1n.; for a contrast with roses' redness cf. Ach.Tat. 5.13.1, *Anacreontea* 16.23 West), but it is more relevant to L. that Theoc. 11.20 had already used the comparison (cf. Hunter 1999 on 11.19–21). That the thoughts are those of a goatherd (presumably neither Sappho's nor Anacreon's context was pastoral) enhances the effect in both Theoc. and L., whose insistence that his comparison has more validity (ἀληθῶς, 'really') asks readers to see C. as a more fitting *laudanda* and to reflect that all this is not 'reality' but fiction; cf. ἀληθινός 1.20.3n., τῶν ἀληθῶν 2.11.3n., ἀληθῶς 2.36.2n. and already Ch. 1.14.8.

πεπηρωμένος 'maimed' and here 'blind': cf. πηρόν of Thamyris at *Il.* 2.599, Philip, *Anth.Pal.* 9.11.1 (= *GP* 2867). L. may know Aelian's story of a Daphnis blinded for breaking his word to a Nymph, *VH* 10.18 = Stesichorus fr. 279 *PMG* = 323 Finglass, cf. 1.3.2n. and Bowie 2012a.

1.17.4 οὔτε ... ἀπογεύσασθαι 'So he didn't eat his food, except just enough to taste.' For this sense of προσφέρεσθαι cf. 2.7.4, 3.4.2, Xen. *Cyr.* 4.2.41, Plut. *Dem.* 30.6; for loss of appetite cf. 1.13.6n. For οὔτε ... καί cf. 4.28.1, 2.

καὶ ... προσεφέρετο 'and, when he was forced, he would accept only enough drink to moisten his mouth'. Reeve reasonably suspects the repeated προσεφέρετο, but cf. intro. p. 16.

σιωπηλός 'taciturn', only here in novelists, but in Xen. *Symp.* 1.9 as cited by Ath. 5.188a (but MSS of Xen. have σιωπηρότεροι). It is less dramatic than Sappho's aphasia, fr. 31.10.

ὁ περιττότερα ... κινούμενος 'who used to be more restless than his goats'. περιττότερος in the sense 'more than' is a favourite usage of L.: cf. 2.12.4, 3.11.1, 13.3, 20.1, 21.1, 31.2. The nearest elsewhere is the first-century poet Leonides, *Anth.Pal.* 6.321 (= *FGE* 1867) θύσει τοῦδε περισσότερα; but cf. Pl. *Ap.* 20c σοῦ γε οὐδὲν τῶν ἄλλων περιττότερον πραγματευομένου.

ἠμέλητο ... σῦριγξ 'even his flock had been neglected, even his panpipe had been cast aside'. Cf. the same pair of reactions on C.'s part at 1.28.3

and her neglect of food (τροφῆς ἠμέλει) at 1.13.6. For the rare pluperfect ἔρριπτο cf. Luc. *Nec.* 17.

χλωρότερον ... πόας θερινῆς: closely echoing Sappho fr. 31.14 χλωροτέρα δὲ ποίας; cf. 1.13.6n.

εἰς μόνην Χλόην ... λάλος 'to C. alone was he talkative'.

τοιαῦτα ... ἀπελήρει 'would blurt out the following silly things to himself'. The only classical use of the verb is Dem. 19.182; then Galen *de diagnosc. puls.* VIII 958.8 Kühn, D.C. 53.23.5, 72.4.2. ἀποληρεῖν is not among the words approved as Attic by Atticistic lexicographers. This monologue balances that of C. at 1.14, but marks a second stage in their love, since it is not the sight of C. but her kiss that has inflamed him.

1.18.1 τί ποτέ με ... φίλημα 'What on earth is C. doing to me by her kiss?' The strong hyperbaton of φίλημα gives it great emphasis: cf. 1.19.3, 4.34.3n.

ῥόδων ἁπαλώτερα: see 1.17.3n. on λευκοτέρα ... γάλακτος. Rose-petals are soft, but lips (often praised as ἁπαλά: cf. 2.18, *Anacreontea* 17.24 West) are usually compared to roses in colour, e.g. Ach.Tat. 1.4.3. L. varies the trite comparison.

στόμα κηρίων γλυκύτερον 'her mouth is sweeter than honeycombs': cf. 2.18n. Kisses are metaphorically sweet (cf. Ach.Tat. 2.8.1, etc.) as is breath (cf. 1.25.2n.) and they are often compared to honey: cf. 1.25.2, 2.18.1, Argentarius, *Anth.Pal.* 5.32 (= *GP* 1307–10, to a *hetaera* called Melissa, 'Bee'), Ach.Tat. 2.7.6, perhaps Moschus 1.27. Again L. varies a common image for speech (especially poetic) as sweet, e.g. Theoc. 1.146, 7.82–5 (linking the sweetness of Comatas' song with a diet of honeycombs), [Theoc.] 20.26–7 ἐκ στομάτων δέ | ἔρρεέ μοι φωνὰ γλυκερωτέρα ἢ μέλι κηρῶ, Alcaeus of Messene, *Anth.Pal.* 7.55.2–3 (= *HE* 72–3) on Hesiod's tomb; cf. Waszink 1974.

κέντρου μελίττης πικρότερον: C. too contrasted the bee's sting, 1.14.2. The contrast between the honey-sweetness of a kiss and its sting-like effect, also manipulated by Argentarius, *Anth.Pal.* 5.32 (= *GP* 1307–10), Ach.Tat. 2.7.6, *Anacreontea* 28 West, may start with Eupolis fr. 102.5–7 K–A (of Pericles) πειθώ τις ἐπεκάθιζεν ἐπὶ τοῖς χείλεσιν, | οὕτως ἐκήλει καὶ μόνος τῶν ῥητόρων | τὸ κέντρον ἐγκατέλειπε τοῖς ἀκροωμένοις, imitated by Pl. *Phd.* 91c, Xen. *Mem.* 1.3.12, and often in the second century AD. For the κέντρον of love cf. Pl. *Phdr.* 251e, X.Eph. 1.9.7, Ach.Tat. 1.7.1, Hld. 1.9.1, *Anacreontea* 35 and 60.17 West. The rhyming γλυκύτερον ... πικρότερον evokes the idea that love is γλυκύπικρον, Sappho fr.130.2; cf. 1.14.2n., 3.34.2n.

πολλάκις ... πολλάκις ... ἀλλὰ ... καινόν: D. uses comparisons from rustic life to describe the novelty of his distress in terms very similar to those of C. (1.14.2); so too Philetas at 2.4.3, repeating ἀρτιγεννήτους. D. again kisses his goats at 4.38.4; cf. δαμάλας φιλέειν [Theoc.] 27.7.

ἐκπηδᾶι ... ἡ ψυχή: for the tricolon cf. 1.4.2. Both ἐκπηδᾶν and ἐξάλλεσθαι are new in this context, but cf. Ar. *Clouds* 1391 οἶμαι ... τὰς καρδίας πηδᾶν.

πνεῦμα: irregular breathing (not mentioned by C.) recurs at 1.32.4; L. perhaps recalls, as at 1.14.1n., Call. *Anth.Pal.* 12.134.1–2 (= *HE* 1103–4); but cf. X.Eph. 1.9.1, Ach.Tat. 2.37.9 (in orgasm).

καρδία: cf. 1.14.2, 17.2, Ach.Tat. 2.37.10 (cited above 1.17.2n.) for location of palpitation in the heart (never in X.Eph.): the model is Sappho fr. 31.6 καρδίαν ἐν στήθεσιν ἐπτόαισεν.

τήκεται: unusual with ἡ ψυχή, but with a personal subject cf. 1.24.1. For physical wasting cf. Theoc. 1.66, 82, 2.82, Asclepiades, *Anth.Pal.* 5.210.2 (= *HE* 829 = 5 Sens). It is not used by X.Eph. or Ach.Tat.

θέλω: L.'s MSS always offer θελ- not ἐθελ- in the present (even close to the impf. ἤθελον, conjectured at 1.22.4), as predominantly do those of Ach.Tat., marking (if correctly transmitted) these writers' limited pursuit of Atticism. ἐθέλω is regular in epic and in Attic incriptions (down to 250 BC), comedy and prose; θέλω, preferred by Attic tragedy, becomes regular in the Hellenistic period and later (cf. LSJ). Although Pollux 5.165 lists both, ἐθέλω was seen as better Attic usage, and preferred by Ael. and Philostr.: see Schmid III 32, IV 27, Valley 1926: 16.

1.18.2 ὢ νίκης ... καινῆς: a gen. of exclamation; cf. 1.25.3, 4.8.3, 28.3. Ach.Tat., Goodwin §1129.

ἧς ... ὄνομα: cf. 1.15.1.

φαρμάκων 'poison': cf. 32.4 and (perhaps L.'s model: cf. 2.4.1n.) Moschus 1.27 φεῦγε, κακὸν τὸ φίλημα. τὰ χείλεα φάρμακον ἐντί. L. may poke fun at earlier novelists' exploitations of drugs and poisons; cf. X.Eph. 3.5.7–11, Ach.Tat. 4.9 and 15–17, Iamb.*Bab.* 75a16–29. It will emerge that desire is not itself a φάρμακον but requires one, 2.7.7n.

οἷον ... κάθημαι: D.'s contrast between the anguished lover and the untroubled world (not drawn earlier by C.) is trite: cf. 1.32.4, fr. 976 *PMG* (attributed by Arsenius to Sappho), perhaps Theoc. 2.163–4, *Peruigilium Veneris* 89–91.

οἷον ἀκμάζει ... ἀνθεῖ: for use of the two verbs as alternatives and the close association of flowers and στέφανοι cf. 4.8.3.

ἀλλὰ τὰ μὲν ἴα ... μαραίνεται: L. moves neatly from a contrast between an untroubled world and D.'s lethargy to one between flowers blooming and D. fading.

ἴα 'violets': cf. Gow on Theoc. 10.28 (where, as at Theoc. 1.132, they are part of the pastoral landscape). They are among spring flowers at 2.3.4 (with ὑάκινθοι) and (as implicitly here, used for garlands) 3.12.2, 20.2, 3, 22.4. Readers for whom this first appearance of ἴα triggers recollection of Theoc. 1.132 may note how L. has surprisingly reduced his previously energetic D. to a state of debility (Δάφνις δὲ μαραίνεται) reminiscent

of that of Theoc.'s Daphnis there. For the pairing of ἴα and ὑάκινθος in garlands cf. Nicias, *Anth.Plan.* 188.3–4 (= *HE* 2781–2).

μαραίνεται: only here in L., and never in Ch., but twice in X.Eph. 1.5.6, 2.6.3 (of κάλλος) and frequently in Ach.Tat. (e.g. of ἀκμή, 1.8.9, violets, 3.7.3) and erotic epigram, sometimes linking love-objects and flowers (cf. Philostr. *Ep.* 55).

εὐμορφότερος 'more handsome': cf. 4.32.1, likewise the comparative, as in Sappho fr. 82(a), whence L. may draw it. Found in Hdt. (1.196.3), and in Attic poetry but not prose, εὔμορφος recurs in historiography from Plb. on; not uncommon in the novelists (Ch. 1.1.3, X.Eph. 1.1.5, 4.3, 9.8, Ach.Tat. 1.7.4 etc.), it is condemned by Moeris ε 39 Hansen: εὔμορφον παρ' οὐδενὶ εὗρον, ἀλλὰ εὐπρεπές (cf. Phrynichus, *Praeparatio Sophistica* fr. 313 de Borries).

1.19.1 τοιαῦτα ... ἔλεγεν: L. varies slightly his conclusion of C.'s monologue (1.15.1n.).

ὁ βέλτιστος 'splendid'. Its use in Plato is usually ironic; cf. 1.26.3n., Ach. Tat. 2.23.1. If L. intends irony here he invites readers' mockery of his hero.

οἷα πρῶτον γευόμενος: picking up 1.18.2.

καὶ ἔργων καὶ λόγων: here meaning no more than his feelings and what they make him say, but the importance of the distinction between ἔργα and λόγοι throughout the story deserves stressing.

ὁ δὲ Δόρκων ... ἐραστής: the expansion of ὁ δὲ Δόρκων by two descriptive phrases gives an air of a storyteller's informality; cf. ἐν ὧι ... ἐν ὧι 1.7.2.

φυλάξας ... κλήματος 'waiting for a moment when Dryas was planting a tree near a vine': for φυλάξας cf. 1.3.1n., 4.16.1; for fruit-trees between vines (to maximise production and perhaps also to distract aphids) cf. Theophrastus, *CP* 3.10.3. For Dryas' gardening cf. 1.8.3n.

μετὰ τυρίσκων τινῶν γεννικῶν 'with some small cheeses of quality'. For the diminutive cf. 1.13.1, 15.1. τυρίσκος only here, Ael. *NA* 8.5 and Hesychius κ 4740 (s.v. κύστεροι). For γεννικός, first in Ar. *Knights* 457, then Pl. *Phdr.* 279a, cf. X.Eph. 1.4.2, 13.1, 5.3.1, Alciphron 3.5 (of a δεῖπνον), never in the other novelists. The laudatory γεννικῶν, focalised through Dorcon, is a surprising (and amusing) epithet for the diminutive τυρίσκων.

τοὺς ... δίδωσι: for the redundant inf. εἶναι cf. LSJ δίδωμι I.4.

ἡνίκα αὐτὸς ἔνεμεν 'from the time when he was himself a goatherd': cf. 1.8.3n.

ἐνέβαλε λόγον περὶ ... γάμου 'he brought up the question of his marrying C.'; for λόγον ἐμβάλλειν περὶ γάμου (again 3.29.1, this time D.) cf. Men. *Dysc.* 352–3, *Sam.* 64; λόγον ἐμβάλλειν is used of broaching other topics at Ach.Tat. 2.35.1, 7.1.4.

1.19.2 καὶ ... ἐπηγγέλλετο 'since he was a cowherd he was able to offer many fine gifts were he to get her as his wife'.

ζεῦγος βοῶν ἀροτήρων 'a pair of plough-oxen'. Oxen and not horses were used for ploughing throughout antiquity, usually in a yoked pair: cf. Hes. *Op.* 405 with West's note. The gift offered suggests that Dryas now grows cereals as well as vines: cf. 1.1.2, 3.29.2.

σμήνη τέτταρα μελιττῶν: honey (used for making cakes, μελιτώματα, 3.9.3, 4.16.3) and bees-wax are regularly available in this pastoral world; cf. 1.10.2, 25.2, 28.1, 3.15.3, Theoc. 1.146.

φυτὰ μηλεῶν πεντήκοντα 'fifty apple-saplings'. Although apples are abundant (cf. esp. 3.33.4) this is our only indication that they are systematically cultivated outside Dionysophanes' garden. L. of course lists his first three gifts in ascending numerical order: cf. 'On the first day of Christmas. . .'.

δέρμα ... ὑποδήματα 'a bull's hide for cutting into shoes'. While herding in the plain D. goes unshod (1.30.3), like the Nymphs (1.4.2, 2.23.1). But Cleariste thinks he will have use for ὑποδήματα (4.15.1) and 1.30.3 implies that on rough hillsides (used, like the plains, for grazing: cf. 2.13.4) he does (cf. Theoc. 4.50–7 with Hunter 1999: 142); and Dryas must have footwear for digging. L. mentions no cobblers (σκυτοτόμοι, included by Pl. in his minimal city, *Rep.* 10.601c), implying that the rustics made their own footwear, like Eumaeus τάμνων δέρμα βόειον at *Od.* 14.24 which L. may evoke: but ταύρου is more specific than βόειον and foreshadows the ταῦρος at 1.20.2. For τεμεῖν as an infinitive of purpose cf. Naber's conjecture θλίβειν at 2.13.1, Goodwin §1532.

μόσχον ... δεόμενον: 'every year, a calf no longer in need of milk'. For an offer constituting a promise, not an outright gift, cf. Theoc. 1.25–6; for ἀνὰ πᾶν ἔτος cf. ἀνὰ πᾶσαν ἡμέραν 1.15.3 and κατὰ ἔτος ἕκαστον at Thuc. 3.58.4.

1.19.3 μικροῦ δεῖν 'almost', a phrase wth a classical prose pedigree (Pl. *Lg.* 948e1, D. 18.269, etc.) also used by L. 3.9.2, 30.3, Ch. 3.4.12, 9.1, 5.3.8, Ach.Tat. 7.14.3, but never by X.Eph. or Hld.

θελχθεὶς ... τὸν γάμον 'was won over and almost gave his assent to the marriage'. In other novelists only once (Hld. 4.4.3), θέλγειν is used several times by L. of attractions that override initial or correct inclinations (e.g. 2.4.4) and twice again of persuading Dryas to allow C. to marry (3.25.3, 27.2). For a different use cf. 1.22.2n.

ἐννοήσας 'reflecting': cf. the same motivation in the re-run of this scene with several suitors at 3.25.3.

κρείττονος perhaps recalls 1.2.3, 8.1, and is emphasised by hyperbaton: cf. 1.18.1n.

μή ... περιπέσοι 'in case one day he should be found out and be struck by some irremediable disaster'. The vague and ominous κακοῖς ἀνηκέστοις is a euphemism for total destruction, as in Thuc. 5.111.3, perhaps echoed here: the Athenians threaten the Melians that they will συμφοραῖς

ἀνηκέστοις περιπεσεῖν (cf. in the Mytilenean debate σφαλέντι μηδὲν παθεῖν ἀνήκεστον, Thuc. 3.39.7). For the phrase in private contexts which L. probably knows cf. Archil. fr. 13.5 West ἀνηκέστοισι κακοῖσιν (for other possible uses of Archilochus see 1.13.2n., 22.3n.), Men. *Dysc.* 514 ὦ τῶν ἀνηκέστων κακῶν. Dryas presumably recalls both the tokens (1.2.3) and the dream (1.7–8), and fears divine punishment, but he has had no instruction about whom C. may marry.

ᾐτήσατο: apart from 3.30.4 (where a request is on behalf of another) and the future at 3.6.3, L. uses the active of αἰτεῖν, but may have chosen the middle here to give the rhyme ᾐτήσατο ... παρῃτήσατο.

τὰ ὀνομασθέντα δῶρα παρῃτήσατο 'declined the gifts that had been named'. For παρῃτήσατο cf. 3.27.1 (again the declining of a marriage: differently 4.10.2); for ὀνομάζειν in the sense 'list' cf. 3.25.3. As 1.20.1 shows, Dryas took the cheeses already given.

1.20.1 δευτέρας is separated from ἐλπίδος to highlight the move to the second phase of Dorcon's attempts on C.

μάτην ... ἀπολέσας: their loss is presented from Dorcon's viewpoint.

διὰ χειρῶν ἐπιθέσθαι 'make a violent attack on'. In the novels only here and at 4.11.2 is ἐπιθέσθαι used in a specifically sexual sense.

παραφυλάξας 'since he had seen by close observation', an unusual use with ὅτι (whereas its use at 4.26.4 with καιρόν as obj. is paralleled). Like Lycaenion later, Dorcon is a schemer alert for opportunities, whereas D. and C. simply follow their inclinations and are bad at reading signs.

ἐπὶ ποτόν: a herding routine necessary in a dry landscape, already mentioned at 1.8.2.

ἐπιτεχνᾶται ... πρέπουσαν 'he contrived a trick appropriate to a shepherd'. As often, L. reminds us of the pastoral world's limitations. We might expect δόλον rather than τέχνην, but τέχνην maintains L.'s leitmotif of τέχνη's contrast with φύσις: cf. pr.1n. and intro. pp. 14–16. ἐπιτεχνᾶται, in the novels only here and of Lycaenion at 3.15.5, recalls ploys in Hdt., esp. 1.123.3–4 (Harpagus and the hare), 2.2.2 (Psammetichus' experiment with children: cf. 1.2.3n.). Dorcon's trick is a human and defective parallel to that of Eros at 1.11.1.

1.20.2 λύκου ... λαβών: the trick recalls Dolon's wolfskin at *Il.* 10.334 (ἕσσατο δ' ἔκτοσθεν ῥινὸν πολιοῖο λύκοιο) and [Eur.] *Rh.* 208–12. Cf. also Virg. *Ecl.* 8.97–9.

ὃν ... διέφθειρε: the detail imparts realism to L.'s rural tableau. Wolves are regularly feared as predators (cf. 1.11.1n.), and earlier pastoral literature has incidents with bulls (e.g. Erucius, *Anth.Pal.* 6.255 = *GP* 2224–31); a bull defending its cows from a wolf, like an epic warrior fighting πρό τε παίδων καὶ πρὸ γυναικῶν (*Il.* 8.57), is found in an Argive tradition concerning Danaus (Paus. 2.19.4).

περιέτεινε ... κράνος 'he stretched (the hide) round his body, tossing it over his back to reach his ankles, so that its front legs matched up with his arms, and its back ones with his legs right to the ankles, and so that its gaping jaws covered his head like the helmet of a hoplite warrior'. A cluster of unusual, poetic and Herodotean words elevates this small *ecphrasis*, displaying L.'s virtuosity and poking fun at Dorcon's (mock)-heroism. περιέτεινε is used of skins by Hdt. 1.194.2, 4.65.1, though it is clearly the correct term: cf. Hp. *prog.* 2, Arist. fr. 498 Rose. κατανωτίζεσθαι (again in a different sense 3.14.4) occurs only in post-classical Greek, e.g. LXX *Ju.* 5.4, Plut. *De facie in orbe lunae* 8 = *Mor.* 924c; so too ἐφαπλοῦν, e.g. Babrius 1.95.2, Soranus 3.11.7, *Ps.-Clementine Homilies* 2.45, Galen XVIIIb 901.3 Kühn, Hld. 10.32.2 (perhaps getting it from L.). The stately ἀνδρὸς ὁπλίτου (instead of simply ὁπλίτου) is poetic (Aes. *Th.* 717, Eur. *Supp.* 585), only once for effect in Hdt. (the phantom at Marathon, 6.117.3), never in Thuc.; κράνος too is poetic (e.g. Aes. *Th.* 385, Plut. *An seni* 10 = *Mor.* 789d, discussing poetry). The whole phrase makes the second part of an iambic trimeter. ποδῆρες is not uncommon (four times in Ach.Tat.) but the other words are found only here in the novelists. The sequence λύκου δέρμα ... ποδῆρες evokes Agamemnon's lionskin (δέρμα λέοντος ... ποδηνεκές) at *Il.* 10.24–5 and κατανωτισάμενος ... χάσμα recalls Heracles at Eur. *HF* 361–3 πυρσῶι δ' ἀμφεκαλύφθη | ξανθὸν κρᾶτ' ἐπινωτίσας | δεινοῦ χάσματι θηρός. The image of an ἀνὴρ ὁπλίτης may recall the πολεμίων ἐσβολή of pr.2 and suggest (correctly) that D. and C. are not immune to the world of πόλεμος.

1.20.3 ἐκθηριώσας ... μάλιστα 'After making himself as much a beast as he could'. The verb occurs only once in a classical author, Eur. *Ba.* 1331 (of Agave's fate), then sparsely, including Ael. *NA* 15.25, 16.20. For another incident exploring the boundary between being a creature (in this case a satyr) and wearing a skin that suggests that one is cf. Philostr. *VA* 4.27.

ὡς ἔνι μάλιστα: ἔνι (a form of ἐν originally poetic) already stands for the verb ἔνεστι in classical prose; for ἔνεστι meaning 'it is possible' cf. LSJ II.2). The phrase ὡς ἔνι μάλιστα is found only in post-classical Greek (Plb. 21.4.14, Luc. *Prom.* 6, Hld. 7.11.14 etc.).

παραγίνεται: cf. 1.12.3n.

ἐν κοίληι δὲ πάνυ γῆι 'in ground that was deeply hollowed'.

ἀκάνθαις ... ἠγρίωτο: 'had run wild with thorns and brambles and dwarf junipers and thistles'. The place's wildness mirrors Dorcon's physical and psychological wildness: ἀγριοῦσθαι is usually moral, though Theophrastus, *HP* 5.8.2 says a Roman expedition found Corsica δασεῖαν καὶ ὥσπερ ἠγριωμένην τῆι ὕληι. ἄκανθαι appear only here in L., perhaps drawing on Theoc. 1.132–3, where ἄκανθαι, βάτοι, and ἄρκευθοι appear

together, though ἄκανθαι also grow where Nymphs abducted Hylas, Theoc. 13.64. The thicket where D. was found has βάτοι, 1.2.1, and 1.14.1 implies they are part of the pastoral landscape, but L. mentions them only these three times. The dwarf juniper is distinguished from the large (μεγάλη) by Dioscorides, 1.75. In this spring maquis σκόλυμοι (only here in L.) are intruders, indicating that spring is soon to give way to summer (cf. 1.23.1) and significantly evoking the well-known passage of Hes. *Op.* 582 ἦμος δὲ σκόλυμός τ' ἀνθεῖ καὶ ἠχέτα τέττιξ ... reworked by the Mytilenean poet Alcaeus fr. 347(a)4 ἄνθει δὲ σκόλυμος· νῦν δὲ γύναικες μιαρώταται (lines well known in the second century AD, cf. Plut. *QC* 7.1.1 = *Mor.* 697f, Ath. 1.22e, 32e), as again at 1.23.1n: in Alcaeus their flowering marks harvest-time when women are most lustful; here the lust is Dorcon's.

ἀληθινός 'real', as opposed to Dorcon's pretence – but the issue of reality opens questions for readers about the reality / fictionality of the couple's world: cf. 1.17.3n.

λοχῶν: L.'s three uses of λοχῶ (here, 3.15.3, 4.12.1) are all of attempts to seduce D. or C.

1.20.4 ἐπετήρει here and 4.12.4, 18.1 is equivalent to φυλάττει at 1.19.1, etc. Cf. Ach.Tat. 3.16.2.

τοῦ ποτοῦ τὴν ὥραν: for word order cf. τῶν προβάτων τὰ ἀποπλανώμενα 1.10.1, intro. p. 17.

πολλὴν εἶχεν ἐλπίδα ... τὴν Χλόην 'he had considerable hope of frightening her by his disguise and getting his hands on her'. For πολλὴν εἶχεν ἐλπίδα cf. Thuc. 8.48.1 πολλὰς ἐλπίδας εἶχον and for L.'s preference for abstract nouns intro. p. 18.

ταῖς χερσί: picking up the intention stated at 1.20.1 διὰ χειρῶν.

1.21.1 χρόνος ... διαγίνεται: cf. 1.4.1, and with ἡμερῶν 1.15.1, 2.2.4, 3.2.5. For the absence of a connecting particle cf. intro. pp. 15–16.

φυλλάδα χλωρὰν κόπτοντα 'cutting green foliage'. L. again has D. cutting it at 2.20.2 to explain his absence from the scene of the action (cf. 1.28.2n.); there, since winter is near, winter-feed is specified (cf. 3.3.4), here, as at 4.38.4, it is a special treat supplementing ordinary grazing (particularly for young animals) which marks D. as a conscientious herdsman such as Theoc.'s Polyphemus wishes he had been: θαλλὸν ἀμάσας | ταῖς ἄρνεσσι φέροις (11.73–4); cf. Phaedrus, 2.8.11 *frondem bubulcus adfert.* For goats' especial liking for young shoots (θαλλόν) cf. Ath. 13.587a (quoting Soph. *Shepherds* fr. 502 Radt).

1.21.2 ἐπιφύλακες: a rare term, known only from Apollonius Soph. s.v. Κρήτηι ἐπίουρον (104 line 10 Bekker).

οἵα ... περιεργία 'such is the curiosity in pursuing scents typical of dogs!'. The nominative is unusual, and must be construed as a parenthetic exclamation. It is easier perhaps to read (as suggested by Reeve)

οἷα ... περιεργίαι 'as might be expected with the curiosity characteristic of dogs'.

ἐν ῥινηλασίαις: L. shows his own philological περιεργία by using the very rare ῥινηλασία, twice in *Anon. Lond.* ἰατρικά 33.16, 34, then in (?) Eutecnius' paraphrase of [Opp.] *C.* 9.3.

πρὸς τὴν ἐπίθεσιν τῆς κόρης: the abstract ἐπίθεσις for 'attack', mostly in a military context and only here in the novelists, is used once by Antiphon (*Tetr.* 1.1.13), twice by Xen. (*An.* 4.4.22, 7.2.24) and five times by Aristotle in *Pol.* (e.g. 5.1311b30), but only becomes common in Plb., D.S. (e.g. 1.53.10) and Plut. (e.g. *Cam.* 26.1). As often, L. prefers a construction with an abstract noun to one with a form of a verb; cf. intro. p. 18.

πικρὸν μάλα ... λύκον 'baying very aggressively leapt at him as if at a wolf': cf. ὑλακτοῦντες σκληρά, 2.16.2.

περισχόντες ... δι' ἔκπληξιν 'surrounding him before his panic allowed him to get to his feet at all'. For ὅλως with an explicit neg. οὐ 'not at all' cf. 4.12.3: here elliptically it is his failure to get up that his panic is adduced to explain.

κατὰ κράτος 'as hard as they could', usually of military victory, though the only other use in the novelists, Ach.Tat. 8.14.6, is of a judicial victory.

1.21.3 τὸν ἔλεγχον αἰδούμενος 'embarrassed at the prospect of detection'. ἔλεγχος connotes exposure of some truth initially concealed (cf. Ach.Tat. 8.19.1), and may prompt readers to wonder when the 'disguise' of D. and C. will be exposed (L.'s only other use of a cognate term, ἤλεγχε at 4.31.1, is when C.'s identity is about to be established).

ἐπισκέποντος: only in post-classical Greek; Apollod. 1.6.2, Philip, *Anth.Pal.* 6.62.6 (= *GP* 2705) (middle), Iamb. *Protr.* 21, *SEG* 35.1332 (Amastris).

περισπῶντες ... αὐτοῦ 'dragged away the hide and began to fasten upon his actual body'.

μέγα οἰμώξας 'with loud cry of anguish'. The verb is rare in the novels, surprisingly given their recurrent expressions of distress: in L. only here and (of C.) at 3.19.2; elsewhere Ach.Tat. 5.7.5, 7.2.3, Hld. 8.13.1 (and metaphorically 'regret' 4.6.7, 5.29.4, 31.4). Not at all in Ch. or X.Eph. (though X.Eph. has οἰμωγή 1.10.9, 3.7.1).

1.21.4 ἀνακλήσει ... ἡμέρωσαν 'they calmed the dogs down by their habitual summons'. Cf. ἀνακλητικός of calling a person or animal to come to one, 2.37.3, 4.15.3. συνήθει hints to readers that L.'s story selects from a wider range of data about D. and C.'s life: for its use to describe habitual commands cf. 1.32.3, Ael. *NA* 8.19 (cf. 1.30.1n.).

κατά τε μηρῶν καὶ ὤμων 'all over his thighs and shoulders'. For the gen. (rather than more usual acc.) cf. κατὰ τῶν ὀρῶν 3.23.5.

τῶν ὀδόντων αἱ ἐμβολαί: the phrase links Dorcon's attack with the πολεμίων ἐμβολαί promised by pr.2.

διαμασησάμενοι ... ἐπέπασαν 'chewed up the green bark of an elm and spread it on his wounds'. According to Pliny, *HN* 24.48 elm bark can effect coagulation and closure of wounds (*spissandi et vulnera contrahendi*); cf. Dioscorides, 1.84.1.

1.21.5 ἀπειρίας: picking up the description of C. as ἄπειρος ... τέχνης ἐραστοῦ in the context of Dorcon's gifts, 1.15.3.

ἐρωτικῶν τολμημάτων 'lovers' reckless acts'. τόλμημα is common (esp. in pl.) in Eur., Jos., and Plut., but elsewhere in the novelists only Ch. 4.2.9, Hld. 6.13.5.

ποιμενικὴν ... δέρματος 'they thought that the covering of the hide was a shepherd's game'. For ἐπιβολή as covering cf. Theophrastus, *CP* 3.16. and as a cloak *POxy.* 298.9; its more common sense 'attack' (found in the novel fragment *P.Dublin* C3 col. ii 51 = Stephens–Winkler 1995: 166–7: τῆς τῶν κυμάτων ἐπιβολῆς) would strain the gen. δέρματος and conflict with the couple's ignorance that an attack was intended. That this (real) sexual assault is seen as a game is echoed in L.'s retrospective last words at 4.40.3, where what the couple had earlier taken to be the (real) ἔργα ἔρωτος are now seen to have been merely ποιμένων παίγνια.

μέχρι τινὸς ... ἀπέπεμψαν 'let him go, taking his hand for some of the way'. Like χειραγωγία (4.12.3n.) and χειραγωγός (4.24.2n.), the verb χειραγωγεῖν is post-classical (first in LXX), usually metaphorical. L. plays with this metaphor in his unusual, literal use (cf. ἐκθηριώσας 1.20.3) for which the closest parallel is *Anacreontea* 1.9–10 West τρέμοντα δ' αὐτὸν (an aged Anacreon) ἤδη | Ἔρως ἐχειραγώγει.

1.22.1 κινδύνου παρὰ τοσοῦτον ἐλθών: the phrase comes from Thuc.'s conclusion of the Mytilene episode, 3.49.4 παρὰ τοσοῦτον μὲν ἡ Μυτιλήνη ἦλθε κινδύνου; cf. 2.12.1n. and 2.19.1 παρὰ τοσοῦτον Δάφνις ἦλθε κακοῦ.

σωθεὶς ἐκ κυνός, φασιν, οὐ λύκου στόματος 'saved from the proverbial mouth not of a wolf but of a dog'. φασίν marks a proverb, cf. 2.2.6, 4.18.3, a term also used by Hld. e.g. 1.5.6, 2.24.4, 5.20.1, but not by the other novelists. Greek may omit a term for 'like' in such comparisons, cf. *Theognidea* 347 ἐγὼ δὲ κύων ἐπέρησα χαράδρην. The proverb is ἐκ λύκου στόματος, see Suda ε 490 and the fable of the crane and the wolf, Aesop 224 = 276b Helm, [Aristides], *Rh.* 2.49.21 Spengel.

κάματον πολύν: cf. 3.5.4, 28.2.

1.22.2 ὑπὸ ... συλλέγεσθαι: L. achieves two pairs of balanced and rhyming cola – πτοηθεῖσαι ... ταραχθεῖσαι ... ἀνέδραμον ... κατέδραμον – followed by a rhyming tricolon (πείθεσθαι ... θέλγεσθαι ... συλλέγεσθαι). To do so he resorts to two terms which are almost identical in meaning, πτοηθεῖσαι (usually of human passions, chiefly love) and ταραχθεῖσαι. For play with different compounds of δραμεῖν cf. 4.7.5.

πτοηθεῖσαι: a word first in Sappho frr. 22.16 and 31.6, its transfer from sexually excited women to panicking goats may be humorous. But

evocation of Sappho is uncertain since πτοιεῖσθαι is not uncommon: Call. *Hymn to Artemis* 191 (of *eros*), Archias, *Anth.Pal.* 7.214 (= *GP* 3724–31: of a dolphin), Pollux 1.197, 5.123; cf. πτοιητόν at Nicander, *Alex.* 243.

χειρὸς παταγῆι: only the voice and the crook were mentioned at 1.8.2, and resort to hand-clapping is less realistic than to stone-throwing (cf. Babrius 3), but that would spoil the picture of harmony between the couple and their animals which the phrase σύριγγι θέλγεσθαι reinforces.

σύριγγι: the first of a sequence of occasions which pick out the response to music of the couple's animals (again 2.38.1, 4.14.3–15), as of the cowgirl's (1.27.2), Dorcon's (1.29.2) and Philetas' (2.3.2). For music's importance in L. see Morgan 1994, Maritz 1991.

ἀλλὰ τότε ... ἐνέβαλε 'but on this occasion fear had thrust upon them forgetfulness of everything'. Cf. πάντων λήθην Hld. 5.4.5, ἁπάντων λήθην Hld. 1.13.1.

1.22.3 καὶ ... ἤγαγον 'only with difficulty did they find them, following their tracks like those of hares, and bring them back to the farms'. Presumably hare-tracking required their dogs; cf. 2.12.3. For ἐπαύλεις cf. 1.6.2n.

ἐκείνης μόνης ... ὕπνον 'in that night alone did they fall into a deep sleep'. The aor. draws attention to the act of falling asleep rather than the continuous time asleep. L. takes us back to the love-pangs summed up at 1.19.1.

τῆς ἐρωτικῆς ... ἔσχον 'they found in their exhaustion a remedy for the pain of love'. The metaphor of φάρμακον (cf. 2.7.7n.) goes back to Hes. *Op.* 485, Archil. fr. 13.5 West (cf. 1.19.3n.), Alc. fr. 335, and in an erotic context Eur. *Hipp.* 516 (cf. 1.14.1n.), Theoc. 11.1 (cited 2.7.7n.) and 17 (where, as here, amelioration and not cure is meant), 14.52–3.

1.22.4 ἡμέρας ἐπελθούσης: cf. ἐπῆλθεν ἡμέρα 2.26.1, τῆς δὲ μεσημβρίας ἐπελθούσης, 1.24.1, νὺξ ἐπῆλθεν 2.9.2, 26.4, νυκτὸς ἐπελθούσης 2.31.2. That these expressions are confined to 19 Teubner pages, roughly a quarter of L.'s text, is surprising, and might suggest they were a writing habit that he acquired and then lost; this in turn suggests that, as one might expect, L. wrote his work sequentially (cf. οὐδὲν ὄφελος 2.14.2n.). ἡμέρας ἐπελθούσης (first Plb. 1.19.14, 11.26.4, then App. *Mith.* 87) has no classical pedigree, though ἐπελθεῖν appears in temporal expressions since *Od.* 14.457, 475 νὺξ ἄρ' ἐπῆλθε κακή, which may lie behind Hdt.'s νὺξ ἐπῆλθε etc. (1.76.4, etc.). Like L. (1.13.4n.) Hdt. also uses ἡ ἐπίουσα (ἡμέρα) for 'the next day', 3.85.2, 9.42.4; cf. Thuc. 4.38.4, 7.6.4, 74.1. The nearest classical participial phrase to this temporal marker is νυκτὸς ἐπελθούσης, found at Hdt. 1.77.1, etc., Thuc. 4.129.5, later e.g. Plut. *Arist.* 17.1, Aristides, *Or.* 48.12 Keil, *Act. Ioannis* 36, Ch. 1.12.2, X.Eph. 2.11.10, Ach.Tat. 8.14.5: not Hld., who has ἑσπέρας ἐπελθούσης at 7.29.2.

ἤθελόν τι ... θέλουσι: an addition to the picture built up by the earlier monologues – D. and C. want something (what that is, they only discover from Philetas: cf. 2.8.3); cf. Pl. *Phdr.* 255d ἐρᾶι μὲν οὖν, ὅτου δὲ ἀπορεῖ, καὶ

οὔθ' ὅτι πέπονθεν οἶδεν οὐδ' ἔχει φράσαι. The same part of *Phdr.* is recalled at 2.7.1n.; cf. for imperial Greek echoes of *Phdr.* Trapp 1990: 172–3.

ἀπώλεσεν 'undone', a sense of ἀπολλύναι common in high poetry. Its use as the description's last word ensures an elevated closure. For its use in erotic contexts cf. Ach.Tat. 4.6.2, 5.21.3; for 'ruin' in a broader sense Ch. 2.8.1 etc., Ach.Tat. 4.15.2 etc. The simple verb ὀλλύναι in the erotic sense of succumbing to debilitating desire (e.g. Strato, *Anth.Pal.* 12.201.4 = 42.4 Floridi, *Anacreontea* 26.4 West) appears nowhere in the novelists.

1.23.1 ἐξέκαε ... ἔτους: the shift from spring to summer (cf. 3.24.1n.) marks progress in the couple's psychological condition which will invite embodiment in more action. ἐξέκαε is common of external factors that 'inflame' lovers' passion, cf. Ch. 1.3.7 (reconciliation after a quarrel), 3.1.8 (words), 6.4.5 (Eros himself), X.Eph. 1.9.8 (eyes), 14.7 (familiarity), 4.5.4 (daily sight), Ach.Tat. 1.5.5 (the song of Apollo and Daphne); for the passive with lovers as subjects see 3.13.3, Ch. 5.9.9. Characteristically of L.'s recalibration of the novelistic plot it is the cycle of seasons that exacerbates. Attributing the couple's condition to the greater heat of summer is an idea familiar from Hes. *Op.* 582 (cf. 1.20.3n.); L. goes further, linking them closer to their ambience by personifying rivers, winds, apples and the sun. ἡ ὥρα τοῦ ἔτους is Thucydidean: cf. Thuc. 2.52.2, 6.70.1, whence Pollux 1.60.

ἦρος ... ἐν ἀκμῆι: L. rhymes his three short cola with endings that have a different syntax τέλη ... ἀρχή ... ἀκμῆι; omission of *iota* adscript in many imperial Greek inscriptions and papyrus documents shows that it was not sounded. In doing so L. writes an odd plural where τέλος would be expected. The *ecphrasis* of summer complements that of spring (1.9); many details are repeated in that of the second summer at 3.24.

δένδρα ... ληΐοις 'the trees were in fruit, the fields were in crop'. For the unusual ἐν cf. 4.13.4.

ἡδεῖα ... βληχή: the three cola open with almost synonymous adjectives and are rhymed using nom. fem. nouns with pedigrees in Theocritean verbs. The cicada and fruit recall Theoc. 7.135–46. The term ἠχή for the cicada's noise recalls again (cf. 1.20.3n) Hesiod's reworking by Alc. fr. 347(a)3 ἄχει δ' ἐκ πετάλων ἄδεα τέττιξ (cf. ἠχοῦντες 1.25.3, 3.24.2), whence Theoc. 16.96 ἀχεῖ (and perhaps Pl. *Phdr.* 230c); the cicada also sang in Alc.'s hymn to Apollo (fr. 307(c): cf. 1.26.1n.). For scent (ὀδμή) of ὀπώρα cf. Theoc. 7.143 ὦσδεν ... ὦσδε, for βληχή of sheep Theoc. 16.92 βληχοῦντο: L. has the verb at 1.32.3 etc., the noun only here. He correctly had no cicada in the cooler spring, and has reserved his first use of any form of ἠχή / ἠχεῖν and βληχή / βληχᾶσθαι for this *ecphrasis.* That of spring privileged sights and sounds: here smell replaces sight.

1.23.2 εἴκασεν ἄν τις: cf. 1.13.2n. The music of the rivers and of the wind in pines (again 3.24.2) recalls and reverses the order of the

opening of Theoc. 1, which starts with the pine (1–2, ἁδύ τι τὸ ψιθύρισμα καὶ ἁ πίτυς, αἰπόλε, τήνα, | ἁ ποτὶ ταῖς παγαῖσι, μελίσδεται) then turns to water (7–8, ἅδιον, ὦ ποιμήν, τὸ τεὸν μέλος ἢ τὸ καταχές | τῆν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ). L.'s shift from a spring to a river may be partly to prepare for D.'s swimming. That winds should sound like music is an easy idea; cf. (in a different context) Ach.Tat. 5.16.5 ἐμοὶ μὲν ὑμέναιον ᾄδειν δοκεῖ τὰ ἀνέμων αὐλήματα. The apples 'falling to the ground from desire' pun on Theoc. 7.145–6, where (after mention of μᾶλα, 144) the weight of fruit bends the branches 'to the ground' (τοὶ δ' ἐκέχυντο | ὄρπακες βραβίλοισι καταβρίθοντες ἔραζε, 145–6). The responses of rivers and winds to summer that match the couple's arousal are picked up by Philetas' claim that everything, including flowers, rivers and winds, are Eros' ἔργα, 2.7.3. Apples reappear in the important scene at 3.33.3–34n.: the conceit that ἔρως makes them fall is aided by their erotic symbolism (cf. 1.15.3n.).

φιλόκαλον ὄντα πάντας ἀποδύειν 'because of his love of beauty was taking off everyone's clothes'. For the conceit that the sun strips humans cf. Philostr. *Ep.* 51 where Sappho (i.e. fr. 53) 'strips the Graces' arms' (ἀποδύσηι σφῶν τὰς ὠλένας). φιλόκαλον (not in the other novelists, but common in the Platonist Plut.) may recall Pl. *Phdr.* 248c–d: 'the law is ... that the one [sc. soul] which saw most shall be planted in a seed from which will grow a man who will be a lover of wisdom or a lover of beauty (φιλοκάλου) or a man of the Muses and of desire (ἐρωτικοῦ)'.

θαλπόμενος ... ἐνέβαινε 'heated up by all these things would go into the rivers'. L. plays on the metaphorical sense of θάλπειν (only here in the novelists, though other terms for metaphorical fire are common: cf. 1.23.1n. on ἐξέκαε) already found in [Aes.] *Pr.* 590, 650. For play on literal καῦμα and the metaphorical καῦμα of love, underlined by the phrase τὸ ἔνδοθεν καῦμα, cf. 2.7.5, 3.10.4, *Anacreontea* 18.3–9 West, Philostr. *Ep.* 11. ποταμούς may be a rhetorical pl. (as at 1.30.4, 3.24.2: cf. εὐρίποις 1.1.1n.), but even in summer the Aspropotamos (north of Mytilene) has enough water at least to splash in (Mason 1995: 265).

ποτὲ δὲ ... ἐθήρα 'and sometimes he would also try to catch those of the fish that swam round and round there'. That the Aspropotamos or any other river on the coast north of Mytilene was big enough for fishing is unlikely: but a river is convenient to cool D.'s ardour and remind us how often he is naked; his 'hunting' (cf. pr.1n.) elusive fish may reflect his failure to identify Eros.

ἐνδινεύοντας: the only use of ἐνδινεύειν: L.'s neologism (if it is one) may evoke the rare ἐνδινεῦντι, Theoc. 15.82 (of figures on the Adonis tapestries which include Erotes). But the simple verb δινεύειν has poetic authority: *Il.* 4.541, etc., Eur. *Or.* 837, A.R. 3.310, Leonidas, *Anth.Pal.* 7.273.5 (= *HE* 2349).

ὡς τὸ ἔνδοθεν καῦμα σβέσων: L. reserves the conceit of a lover cooling his ardour by swimming for Philetas' account of his passion for Amaryllis (2.7.5), importantly similar to the couple's symptoms.

1.23.3 μετὰ τὸ ἀμέλξαι: the preference for a prep. with the inf. rather than a participle is Thucydidean (cf. 1.12.2n.), though Thuc. does not himself use μετά τό with the inf.

πολὺν ... τὸ γάλα 'had a laborious task that took a long time thickening the milk', i.e. to make cheese: cf. 1.16.4n., 3.33.2, Theoc. 11.66 τυρὸν πᾶξαι, 11.20, 20.26 πακτά.

δειναὶ ... διώκοιντο 'for the flies were persistent in distressing her and, were they not driven off, in biting'. A realistic touch: readers unfamiliar with such flies in real life would know them from the simile of flies around milk-pails in a shepherd's fold at *Il.* 2.469–71, reworked at 16.641–3.

ἀπολουσαμένη τὸ πρόσωπον 'after washing her face'. L. implies that C. has been tasting the cheese.

πίτυος ... κλάδοις 'she would put on a garland of pine-twigs and hitch on her fawnskin'. For urban symposia garlands and best clothes were worn. In the country spring flowers are past, so an evergreen garland is needed (worn again, in autumn, by C. at 2.28.2); the fawnskin given by Dorcon (1.15.2n.) is C.'s smartest attire. X.Eph. 1.2.6 depicts Anthia wearing a νεβρίς and carrying a bow, presenting herself as an Artemis-like huntress: for imperial Greek readers the νεβρίς can mark the rural as well as the Dionysiac. Unlike second-time readers the couple do not yet know of the connection of their landscape's pine (πίτυς) with Pan (2.23.4) nor C. of his desire for Πίτυς in the Phatta 'myth' about to be told (1.27.2).

οἴνου καὶ γάλακτος: cf.1.10.3n., where, as here, their sharing (κοινόν) is stressed.

1.24.1 τῆς δὲ ... ἐπελθούσης: cf. 1.22.4n.

ἐγίνετο ... αὐτοῖς 'the time would come for their eyes to be taken captive'. The verb ἁλίσκεσθαι is common of erotic 'captivation', chiefly by sight: cf. X.Eph. 1.3.1, etc., Ach.Tat. 2.16.2, 4.3.1. L. and *Anacreontea* 26.3 West alone give this sense to the noun ἅλωσις, common in Hdt. and Thuc. for cities' or countries' capture, and in other novelists for literal capture of persons: cf. Ch. 5.1.1, 8.1.4, 5.8, Hld. 1.8.2, 32.3.

εἰς ἄθρουν ἐνέπιπτε τὸ κάλλος 'would fall for his total beauty': for the syntax cf. Ch. 1.2.6 ἐμπεσεῖν ἐς νεωτερικὴν ζηλοτυπίαν. The MSS of Hdt. 7.88.1 have ἐπί with acc. with ἐμπίπτειν, but Wilson (OCT) accepts Van Herwerden's conj. ἐς.

ἐτήκετο: cf. 1.18.1n.

ὀρέγουσαν τὸν γαυλόν 'offering him the pail'.

μίαν ... ὁρᾶν: the comparison is chiefly based on her beauty, aided by her garland (cf. 1.32.2, 2.22.1, 32.2, 3.12.2–3) and her scanty clothing. In L.'s description the Nymphs neither wear fawnskins nor hold out

γαυλοί (though γαυλοί are in their cave as offerings 1.4.3) but they are the only goddesses whose images D. has seen. Novelists often compare their protagonists to gods or their images, e.g. Ch. 1.1.2–3.

1.24.2 ὁ μὲν ... ἐστεφανοῦτο 'So he would snatch the pine-garland from her head and put it on his own.' The actions follow from their emotional responses; exchange of apparel is a common lovers' game. Kissing the garland recalls sympotic lovers kissing cups and exchanging them: cf. 1.24.4n, 3.8.2, Ach.Tat. 2.9, Meleager, *Anth.Pal.* 6.171 (= *HE* 4182–5), Philostr. *Ep.* 33.

γυμνωθέντος is superfluous, but again draws attention to D.'s nakedness.

1.24.3 ἤδη ποτέ: for ἤδη to add a further action cf. 1.10.1. The shift from impf. to aor. marks single rather than habitual action. For pelting with apples see 1.15.3n.

ἡ μὲν ... μύρτοις 'she said his hair was like myrtle-berries, because it was black' – a rustic version of the game of εἰκάζειν played at symposia, where one player caps the comparison of another (cf. Ar. *Wasps* 1308–13); so once C. has compared D.'s hair to a myrtle-berry (with erotic overtones: cf. 1.3.1n. on Μυρτάλην) he replies by comparing her face to an apple, a fruit with similar overtones (cf. their mutual pelting and 1.15.3n.).

λευκὸν καὶ ἐνερευθές 'white with a pink blush'. For comparison of complexion with apples cf. Theoc. 7.117 ὦ μάλοισιν Ἔρωτες ἐρευθομένοισιν ὁμοῖοι, Plato 'the younger', *Anth.Plan.* 210, *Anacreontea* 17.18–19 West. ἐνερευθές is post-classical (Plb. and later), and frequent in medical writing. Not in the other novels, it appears only once in an erotic context (Luc. *Im.* 7), whereas by contrast ἐρύθημα is common: e.g. 4.17.5, Philostr. *Ep.* 32 τὸ τῶν παρειῶν ἐρύθημα.

1.24.4 ἐδίδασκεν αὐτὴν καὶ συρίττειν: the playing is a further activity (καί), but this is the first thing D. teaches C. His teaching marks his acquisition of the role of the more experienced, and hence didactic, partner, which will later affect their progress in love-making; cf. 1.27.1n.

ἁρπάζων ... ἐπέτρεχε 'he would snatch the panpipe and run his own lips across the reeds, and gave the impression of teaching her when she was making a mistake, whereas he was exploiting a plausible pretext to kiss Chloe by way of the panpipe'. L. offers another pastoral variant (cf. 1.24.2n.) of the idea that lovers touching the same object with their lips, usually a cup, are kissing. The rare adv. εὐπρεπῶς (again 3.27.1; cf. οὐκ εὐπρεπεῖς ... λόγους *Ninus, PBerol.* 6926 fr. A col. iv 24–5 = Stephens–Winkler 1995: 42–3) is used in this sense at Thuc. 6.6.1. For more forward exploitation cf. 1.26.3n.

1.25.1 συρίττοντος ... τὸ μεσημβρινόν 'While he was playing the mid-day tune'. The acc. τὸ μεσημβρινόν is internal after συρίττοντος: cf. βουκολικόν ... φθεγξαμένη 1.27.1, ἐνέπνευσε τὸ νόμιον 4.15.2. This tune may tell the flocks that it is time to seek shade; the mid-day sleep evokes Pl.

Phdr. 259a, where Socrates contrasts mid-day philosophical discussion with snoozing (νυστάζοντας), charmed by the cicadas' song, 'like sheep spending noon by the fountain' (ὥσπερ προβάτια μεσημβριάζοντα περὶ τὴν κρήνην).

σκιαζομένων 'lying in the shade'.

ἔλαθεν ... κατανυστάξασα 'dropped off to sleep without meaning to'. For this common sense of λανθάνειν cf. Ach.Tat. 2.6.1, etc. κατανυστάζειν is rare: only in Alexis fr. 287 K–A (quoted Ath. 1.34d), whence probably Pollux 2.67; for the simple verb νυστάζειν see Pl. *Phdr.* 259a cited above.

πᾶσαν ... αἰδούμενος 'looked at her all over, insatiably, since he felt no embarrassment' (contrast D.'s blush at 1.17.2). The use of μή (here μηδέν) with a causal participle is not classical; cf. Wallace 1968. Though L. often invites his reader to view the beauty of C. and D. through each other's eyes, this is his extreme case of encouraging 'the reader of the novel towards a shared indulgence in the "unabashed voyeurism" of erotic gazing/reading' (Goldhill 1995: 72 on Ach.Tat.'s painting of Andromeda, 3.6.3–7.9). For the *topos* of a lover gazing at his sleeping ἐρωμένη cf. Philodemus, *Anth. Pal.* 5.123 (*GP* 3212–7), Propertius 1.3, Philostr. *Im.* 1.15.3.

ἀπλήστως: cf. 2.11.1. Properly of eating and drinking, neither adv. nor adj. appears elsewhere in the novelists: the adv. is a common in Philo and Cassius Dio.

ὑπεφθέγγετο: once in Pl. (*Sph.* 252c), then in post-classical Greek; cf. 3.12.4n., Ch. 7.5.2, Hld. 1.2.4, and with ἡσυχῆι Luc. *Nigr.* 13, Ael. *NA* 7.7 (of birds).

1.25.2 οἷοι καθεύδουσιν ὀφθαλμοί 'What eyes these are that sleep!' Since C.'s eyelids are closed, perhaps this, like the next colon, should begin οἷον.

οἷον δὲ ἀποπνεῖ τὸ στόμα 'and what a fragrance wafts from her mouth!'. Cf. 1.18.1n., 2.18n., *Anacreontea* 43.9 West στομάτων ἡδὺ πνεόντων. For the attractions of smell cf. Luc. *DDeor.* 19.2 τὸ ἀμβρόσιον ἐκεῖνο ἆσθμα, Philostr. *Her.* 10.2.

οὐδὲ τὰ ... ὄχναι: for the conjunction of pears with apples cf. 3.33.3, 4.2.2, Theoc. 7.143–4.

δάκνει: cf. 1.17.2, and of metaph. biting Hld. 2.8.2 ἔρωτι, 10.30.7 ζηλοτυπία, Pl. *Symp.* 218a τὴν καρδίαν ... ψυχὴν ... πληγείς τε καὶ δηχθεὶς ὑπὸ τῶν ἐν φιλοσοφίαι λόγων, Xen. *Mem.* 1.3.12. Ach.Tat. 2.37.7. δάκνει τὰ φιλήματα plays with this idea in referring to kisses that literally involve biting.

ὥσπερ τὸ νέον μέλι μαίνεσθαι ποιεῖ: for the comparison with honey cf. 1.18.1n., Ach.Tat. 2.7.6. For Pontic honey plundered from bees' nests (hence, presumably, new) causing madness cf. Xen. *An.* 4.8.20, Dioscorides, 2.82.4 (set near Heracleia), Ael. *NA* 5.42, [Arist.] *Mir.* 18 = 831b22–5 Bekker. The phrase νέον μέλι is attested only in Galen's recipe

for a poultice for bites by rabid dogs, XIV 199.4 Kühn. D.'s scientific tit-bit is very rare, or our text is faulty.

ὀκνῶ ... ἀφυπνίσω: ἀφυπνίζω appears only here in L., six times in Hld. (2.16.5, etc.), not in other novelists.

1.25.3 ὦ λάλων τεττίγων ... ὦ λύκων: for gen. of exclamation cf. 1.18.2n., 4.8.3n. For cicadas' ceaseless chatter cf. 1.23.1, 26.3, Euenus, *Anth.Pal.* 9.122 (= *GP* 2318–23: cf. below 1.26.1n.), Bianor, *Anth.Pal.* 9.273.1 (= *GP* 1701) καύματος ἐν θάμνοισι λαλίστατος ἡνίκα τέττιξ; for that of grasshoppers cf. 1.14.4n.

μέγα ἠχοῦντες 'with their loud noise'. ἠχοῦντες again of cicadas at 3.24.2 (cf. ἠχή 1.23.1n., ἐπήχησεν 1.26.3) is used once by L. of instruments (cf. 2.35.3n.).

ἀλλὰ ... μαχόμενοι 'But the billy-goats too are banging with their horns in battle.'

1.26.1 δίωξιν: first in Thuc. 3.33.3 (cf. intro. p. 18), in the novelists only here and Hld. 4.21.3, 7.6.5. L. could have known of cicadas as swallows' prey from observation or from literature, e.g. Euenus, *Anth. Pal.* 9.122 (= 2318–23 *GP*), Plut. *Mor.* 727e, Ael. *NA* 8.6; cf. Arnott 1994: 201–2. For the scene's tone (serious or comic?) see Bretzigheimer 1988: 537–46. L. probably knows that a swallow was addressed by the speaker of Sappho fr. 135, whom perhaps it had woken, that a cicada sings in Alc. fr. 347 (a) and (b), and that according to Himerius (*Or.* 48.11) both figured in Alcaeus' hymn to Apollo, fr. 307(c): cf. 1.23.1n.

1.26.2 ἡ δὲ ... τὸ πραχθέν 'But she, unaware of what had happened'.

μέγα βοήσασα 'gave a loud shriek'. Invocations of gods and other excited βοαί in L. are loud: cf. 1.28.3, etc. C.'s shriek supports the view that L. is playing this scene for humour (see Bretzigheimer 1988: 537–46) as well as for titillation.

τῶν ὕπνων ἐξέθορεν 'started from her sleep'. The plural ὕπνοι is attested in classical Greek only with prepositions, e.g. Pl. *Rep.* 1.330e ἐκ τῶν ὕπνων ... ἐγειρόμενος, cf. Ach.Tat. 4.1.4, 10.6, Hld. 3.18.1, 6.9.2. ἐκθρώσκειν is poetic until post-classical Greek, and of waking from sleep is found only in Luc. *DMar.* 2.3 (absol.), Philostr. *VA* 1.26 τοῦ ὕπνου; cf. Ch. 5.5.6 ἐκ τῶν ὕπνων ἀνέθορεν. L. also uses ἀναπηδᾶν in this sense, 2.24.1n.

τοὺς δὲ ... θέλοντας 'and rubbed her eyes, which still wanted to be asleep'. For attribution of volition to a part of the body cf. 2.22.3 ποίοις πόσιν. Hermogenes, *De ideis* 2.4.14 p. 334 Spengel (= *Corpus Rhetoricum* IV 149–50 Patillon) notes that ascription of agency to objects that lack it contributes to sweetness (γλυκύτης).

1.26.3 ἐκ τῶν κόλπων: as at 1.31.1, 3.34.3, 4.36.3, pl. κόλποι has no difference in meaning from sing. κόλπος (1.26.1, 3); cf. ποταμοί at 1.23.2.

ἐπήχησεν ὅμοιον ἱκέτῃ 'added its own cry like that of a suppliant'. L. is more probably using ὅμοιον adverbially, as at 4.3.2, 8.2, than employing

an elliptical comparison where 'A is like X' is said instead of the more precise 'A is like the a of X', of which the classic instance is *Il.* 17.51 κόμαι Χαρίτεσσιν ὁμοῖαι.

χάριν ὁμολογοῦντι 'expressing gratitude', a post-classical use, cf. Ch. 2.7.7, 8.5.12, Ach.Tat. 3.10.6, Hld. 2.32.1, 3.17.3, 5.28.2, 7.8.4, 19.8, 8.3.5, Luc. *Anth.Pal.* 11.15, *PRyl.* 114.32 (third century AD); not in X.Eph.

προφάσεως ... τὰς χεῖρας 'seized upon the pretext, slipped his hands into her chest and took out the splendid cicada'. προφάσεως makes explicit the exploitation of opportunity implied by εὐπρεπῶς at 1.24.4, cf. 3.5.3, 6.3. L. may draw on [Theoc.] 27.49–51, where a girl being seduced protests to a Daphnis who needs no pretext τί δ' ἔνδοθεν ἅψαο μαζῶν; L.'s στέρνα is a sexually neutral term, unlike μαστοί/μαζοί 'breasts', which L. (like X.Eph., and like Ch., except when quoting *Il.* 22.83 at 3.5.6) never uses: cf. Ach.Tat. 1.1.11 μαζοὶ τῶν στέρνων ἠρέμα προκύπτοντες (Hld. makes the same distinction at 1.30.7), 2.37.7 ἔχει δέ τινα καὶ μαστὸς ἐπαφώμενος ἰδίαν ἡδονήν, 5.3.6.

βέλτιστον is not ironic (cf. 1.19.1n.) but expresses D.'s perception: the cicada has done him a good turn.

ἡ δὲ ... λαλοῦντα: a fine tricolon crescendo, with rhyme of the first two limbs while all three are tied together by the participles in the final position. C.'s returning of the cicada to her bosom hints at her acceptance of D.'s advances.

1.27.1 ἔτερψεν ... φθεγξαμένη: the song is βουκολικόν not simply because sung in herdsfolk's pastures but because it narrates a myth about herding. The φάττα is the wild dove or woodpigeon (*Columba palumbus*). ἔτερψεν (picked up by τέρψεις at 1.28.1) might lead us to expect the story to be pleasant too: its sad ending (cf. συμφοράν 1.27.4) is a shock.

διδάσκει: D. is again the teacher, cf. 1.24.4n. The story of Phatta is the first of three (cf. 2.34 Syrinx, 3.23 Echo) which present C. and readers with evidence of male inclination to dominate females, and (in those of Syrinx and Echo) of the male divinity Pan's resorting to violence when his ἔρως is rejected. They offer a sharp contrast to the reciprocal relations between D. and C.: cf. Bowie 2003, 2007. All three are μῦθοι (μυθολόγημα 2.35.1, μυθολογεῖν here and 3.22.4, 23.5), a category in which Pan puts C.'s own story at 2.27.2. Like L.'s work, they profess to teach as well as please (cf. 2.7.1, where D. and C. respond to Philetas' λόγος as if it were a μῦθος). For further possible links to the novel's themes see Kossaifi 2012.

μυθολογῶν τὰ θρυλούμενα 'telling her the oft-told story'. μυθολογεῖν is again used of D.'s telling of the Echo story at 3.22.4. For θρυλεῖσθαι of stories cf. Pl. *Phd.* 65b, and cf. τὸ θρυλούμενον Eur. fr. 285.1 Kannicht (from his sexually provocative *Bellerophon*), and of a repeated view, Plut. *De audiendis poetis* 14 = *Mor.* 36b. L. may know θρυλεῖν as a word used by Sappho, whose 'Brothers song' line 5 (revised numbering), Bierl and Lardinois 2016: 25, is

the earliest attested use. This story is not told elsewhere, and L. is as likely to be inventing this 'designer myth' as vying with another version now lost but known to L.'s contemporaries. Rhetors saw μῦθοι as contributing sweetness (γλυκύτης: cf. Hermogenes, *De ideis* II 357.5–6 Spengel = *Corpus Rhetoricum* IV 145 Patillon), for which Menander Rhetor recommends stories of metamorphosis of plants and birds (III 393.1–2 Spengel = Russell and Wilson 1981: 122–3). Porph. *Abst.* 4.16 claims the φάττα to be sacred to Persephone, whose Attic name Phersephatta he uses it to explain; but Phatta is not termed κόρη by L., and nothing else links her to Demeter or Persephone.

1.27.2 ἦν παρθένος, παρθένε, οὕτω καλή: despite its position οὕτω probably belongs with ἦν, often used to begin a story (cf. 3.15.1, X.Eph. 1.1.1), sometimes with οὕτω, e.g. Ar. *Wasps* 1182 οὕτω ποτ' ἦν μῦς καὶ γαλῆ, Pl. *Phdr.* 237b (perhaps L.'s model here) ἦν οὕτω δὴ παῖς μάλα καλός. The second οὕτως probably has the same function, since C. does not herd cows, though οὕτως ἐν ὕλῃ might be imagined to be accompanied by a gesture to the wood from which the bird sings. The juxtaposition, παρθένος παρθένε, preceding numerous details in which the girl resembles C. and the παῖς D., suggests that D. expects C. to learn from her fate – presumably that as a male D. is stronger than she (cf. 1.28.2n., 2.9.1), and that competing with him could have a sad outcome (points that L. wants readers to appreciate too). The effect is increased by giving neither character a name – that the girl was turned into a φάττα may suggest that she was called Φάττα, but we are not told this. By making both the girl and her musical rival cowherds D. may hint that the cowherd Dorcon is a threat to C. The detail that Phatta's cows respond to music prepares C. and the reader for Dorcon's instructions that will save D. (1.29.2).

ἦν δὲ ἄρα καὶ ᾠδική 'And it seems she was also a good singer'. For the combination δὲ ἄρα, common in Hdt. and Xen. (see Denniston *GP* 33–5), cf. 1.30.6 (a surprising scientific fact), 2.39.2 (a perhaps unexpected trait of C.), 3.5.4, 4.26.3 (*gnōmae*), 3.28.2 (an easier than predictable outcome), 4.33.4 (conj. Hercher: little more than 'and so'). Cf. X.Eph. 2.4.1, 13.5, Ach.Tat. 5.2.3 (a worse than predictable outcome), Hld. 4.16.3 ('and so'), etc.: not in Ch.

ἐτέρποντο … καὶ ἔνεμεν: like D.'s goats (esp. 4.15.1–4, cf. 1.13.4, 32.4), the cows of Dorcon at 1.29.2 and of Philetas at 2.3.2, and the couple's flocks captured by the Methymnans (2.29.3, 38.1), these cows respond to music and it can be used to herd them. ἐτέρποντο picks up ἔτερψεν, which introduced L.'s telling of the incident, bringing out a parallel between the cows within the tale and the couple's pleasure in music from the same source, the girl now metamorphosed into a φάττα. Readers may also see a third level, their own pleasure in reading L.'s tale (τερπνόν pr.3). L.'s only other use of τέρπειν is in the same form ἐτέρποντο, 2.36.1, again of response to an inset tale. For τέρψις cf. 2.11.1, 12.1n.

κέντρου προσβολῆι: the goad is not used for sheep and goats, and its use with horses and cattle is elsewhere not for herding but to accelerate ploughing or riding.

ὑπὸ πίτυν ... πίτυϊ: the repetition characterises the naivety of D. as story-teller and underlines the link between context and song, though it is a recurrent feature of L.'s style, cf. intro. p. 16. The girl's pine garland likens her to C. (1.23.3–24.1; 2.26.2, 28.2); we later learn that a statue of Pan stands beneath a pine the couple knows (2.23.4).

ἦιδε Πᾶνα καὶ τὴν Πίτυν 'she would sing of Pan and Pitys'. This story within D.'s story is more explicitly of ἔρως, like the later μῦθοι of Pan's desire for Syrinx and Echo, and like them and the girl's own story it ends in unhappy metamorphosis: Boreas and Pan were rivals for the Nymph Pitys' love, her preference for Boreas led Pan to kill her, and she was turned into a pine-tree. Cf. 2.7.6, 39.3, *Gp.* 11.10, Luc. *DDeor.* 2.4 (grouped with Echo), Nonnus, *D.* 42.259–64, Propertius, 1.18.20. The reader can see her relation to C.'s position, attractive to both D. and Dorcon, but D. need not, nor need he even know what the song said happened between Pan and Pitys. L. need not inconsistently allow D. already to know about ἔρως.

1.27.3 οὐ μακράν 'not far away': cf. 1.11.2, 29.2, LSJ μακράν.

φιλονεικήσας ... ἀντεπεδείξατο 'moved to rivalry with her song he gave a competing display of his voice which was louder, since he was a man, but sweet, since he was a boy'. Such musical rivalry is found among Theoc.'s shepherds (cf. 6 and 7 and [Theoc.] 8 and 9) but not explicitly in L.'s own story, even at the musical party 2.32–7. ἐπίδειξις is the regular term for a display of virtuosity, whether musical (cf. 2.35.4) or of the rhetorical sort often prompted by professional rivalry (cf. Philostr. *VS passim*) that would have been very familiar to L.'s readers. ἀντεπιδείκνυσθαι (middle) is rare, though found three times in Plut., but the act. is already in Pl. *Tht.* 162b. μείζονα ὡς ἀνήρ, ἡδεῖαν ὡς παῖς both evokes the sort of strained contrast characteristic of epideictic rhetoric and reflects the boy's (and D.'s) desire to combine masculine strength and adolescent charm.

καὶ τῶν βοῶν ... ἀπεβουκόλησεν 'and by charming her eight best cows herded them away into his own herd'. L. may know ἀποβουκολεῖν from Xen. *Cyr.* 1.4.13.

1.27.4 τῆι βλάβηι ... τῆς ὠιδῆς: the rhyming phrases in asyndeton again suggest naivety, cf. above on 1.27.3.

εὔχεται: so far only Dryas has prayed to a god (1.6.1); Dorcon has sacrificed a goat, but D. and C. themselves were not involved (1.12.5). The introduction into the tale of a prayer quickly answered prepares characters and readers for D.'s belated appeal to the Nymphs at 2.22.

ὄρνις γενέσθαι 'to be turned into a bird', a common metamorphosis in myth (e.g. Philomela, Procne and Tereus, alluded to at 3.12.4, cf. Ach.

Tat. 5.3.4 ff., and e.g. *Od.* 19.518–23, Soph. *Tereus*, Apollod. 3.14.8, Ant. Lib. 11), and sometimes prayed for by distressed female choruses in tragedy, e.g. Eur. *Hipp.* 732–4.

ποιοῦσι ... παρθένος 'made her into this bird, a bird of the mountains like the girl'. For the mountain habitat cf. 1.27.1n. ὄρειον ὡς ἡ παρθένος implies an ellipse of ἦν or ἐστι in the ὡς clause. D.'s description of the woodpigeon as ὄρειον is accurate (Arnott 1994: 202).

μηνύει τὴν συμφοράν 'reveals her misfortune'. μηνύειν covers both communication of information concerning wrongdoing on which action might be expected (cf. 3.1.1n., 28.1) and also – crucially at later stages in the story – revelation of an important secret (cf. 2.3.3, 4.18.3). The dove's proclaiming what led to her metamorphosis is analogous to the revelation of D.'s origins that follow Lamon's decision to μηνύειν at 4.18.3. L. uses συμφορά only here: the word highlights the elements of disaster and misfortune characteristic of much classical Greek myth and of Attic tragedy, story-patterns to which the novels, ending happily despite threatened disasters, present themselves as almost polar opposites: cf. Bowie 2007.

πεπλανημένας 'that have gone astray'. By contrast D. helps C. by gathering in τῶν προβάτων τὰ ἀποπλανώμενα (1.10.1).

1.28.1 τοιάσδε τέρψεις: L. sums up the summer (1.23–7) as a season of happiness unspoiled by threats, picking up ἔτερψεν at 1.27.1. Autumn will be different.

τοῦ βότρυος ἤδη περκάζοντος 'the grape was already turning dark'. For περκάζειν as the correct term for ripening grapes cf. 4.2.2, Chaeremon fr. 12.1 Snell, Thphr. *HP* 9.11.7.

Τύριοι λῃσταὶ Καρικὴν ἔχοντες ἡμιολίαν 'Tyrian pirates with a light Carian boat'. Pirates are a staple of the novels, used especially to separate couples from each other (Ch. 1.9; Ach.Tat. 3.12) or companions (X.Eph. 1.13). L. introduces his pirates more abruptly and less self-consciously than some other important changes in plot-direction (e.g. 1.11.1, 2.11.1, 4.6.3), as he does Lycaenion at 3.15.1. For the suitability of a ἡμιολία for piracy cf. Theophrastus, *Char.* 25.1, Arr. *An.* 3.24, *Et.Gud.* s.v. ἡμιολίας (identified by Alpers 1996 as from a lost novel). Young's conjecture Πυρραῖοι (based on **F**'s Πύρριοι) would confine even the novelistic commonplace of pirates to the island of Lesbos. But, unlike Phoenician cities, Pyrrha was never renowned for pirates; and if it did harbour pirates, why did the Mytileneans not take action against it as they later do against Methymna? Against Τύριοι is the MSS ὡς ἂν δοκοῖεν βάρβαροι, since Tyrians were βάρβαροι anyway. **V**[2]'s conjecture μή (giving ὡς μὴ δοκοῖεν), resolves this oddity: in L.'s time Longus' Caria had many Greek cities (e.g. Polemo's Λαοδίκεια ἡ ἐν Καρίαι) and L. may remind readers both that they should read his work in the novelistic tradition in which Phoenician pirates appear regularly and, by mentioning Carians, that Chariton, perhaps our

earliest known novelist (so Tilg 2010, but cf. Lefteratou 2017: 232), was from Carian Aphrodisias. For the suggestion that 'Tyrian' is a 'playful jibe' at Ach.Tat. see Whitmarsh 2018: 126.

Of whatever ethnicity, pirates had been heralded in pr.2 and are later mentioned as recurrent threats, certainly when Philetas, Dryas, and Lamon were young (2.32.3). Here in Book 1 readers cannot know how dire a threat they are, or whether, like earlier novelists, L. will use pirates to separate lovers for long periods and to threaten their fidelity.

προσέσχον ... ἐκβάντες 'put in to the estate, and disembarking', verbs regular in these contexts in Hdt. and Thuc.

σὺν μαχαίραις: L.'s only use of the prep. σύν, as opposed to 20 cases of μετά with the gen. For the disappearance of σύν in later Greek see Bortone 2010: 184.

ἡμιθωρακίοις 'half-cuirasses', a light armour said by Pollux 1.134 to have been developed by the fourth-century tyrant Jason of Pherae. Inscriptions already use the term in the third century BC: *Syll.*[3] 421.40 (Aetolia), *SEG* 40.524 B.1.7 (Amphipolis), but it is not in extant literature before Plut. *De genio Socratis* 30 = *Mor.* 596d1, then Polyaenus, 4.3.13.

κατέσυρον 'they pillaged', in Hdt. (5.81.3, 6.33.2 with προσσχόντες) but not Thuc.

οἶνον ἀνθοσμίαν 'wine with a flowery bouquet'. L. needs an epithet, and picks a technical term for quality wine from Attic Old Comedy (cf. Ar. *Frogs* 1150, and fr. 688 K–A quoted by Ath. (*epit.*) 1.30b–c, Phrynichus, *Praeparatio Sophistica* 37.1 de Borries, Luc. *Sat.* 22) used again at 4.10.3 to mark wine as special. Its fragrance comes partly from age: cf. Philostr. *Her.* 1.4, contrasting it with γλεῦκος. Like Ath. 1.31f–32a, L. may know the discussion of its production (by adding 2% sea-water) by the writer from Lesbian Eresos, Phaenias (fr. 41 Wehrli).

ἄφθονον conveys the quantity of wheat plundered (as ἀνθοσμίαν marked the wine's quality); but L.'s third phrase ἐν κηρίοις adds little, since honey would regularly be kept in combs (cf. 1.18.1, 3.15.3).

1.28.2 ἀλύοντα περὶ τὴν θάλασσαν 'wandering by the sea', not to be seen as a mark of despair (as in classical uses of ἀλύειν) nor likely to evoke *Il.* 24.12 (Achilles) δινεύεσκ' ἀλύων παρὰ θῖν' ἁλός, but aimless wandering as in Plb. 26.1.1, Plut. *TG* 21.6, Luc. *DMar.* 13.1, Philostr. *Her.* 6.2. D.'s location recalls Dionysus' capture by Tyrrhenian pirates in *h.Bacch.*, whose miracles L. later reworks in describing the Methymnans' misguided capture of C. D. is killing time until C. arrives to graze her flocks alongside his, as she regularly did (1.10.1, 2.5.4).

ἡ γὰρ Χλόη ... κόρη: as often (e.g. 1.21.1, 2.20.2–3), L. explains what might seem too convenient a coincidence. Although C. was first to feel love's symptoms, she is portrayed as already less self-confident than D. (cf. 1.27.3, 28.2, 2.9.1, Winkler 1990: 118).

τὰ πρόβατα ... τοῦ Δρύαντος 'used to lead Dryas' sheep out to pasture'; for the word order cf. intro. p. 17. The sense 'because of Dryas' fear ...' is precluded by the absence of an article with φόβωι.

τῶν ἀγερώχων ποιμένων 'the self-assertive shepherd-boys'. ἀγέρωχος (originally poetic, and perhaps known to L. from Alc. fr. 402: in prose only in post-classical writers) need not mark a bad quality, as here and 4.7.1. It is used to praise Tityrus (2.32.1): cf. ἀγερωχία in a neutral sense of Eros at 2.4.2. Whether ἀγέρωχος praised or blamed was already debated by the time of Suetonius, *de blasphemiis* p. 56 Taillardat.

κρεῖττον τῆς ... ἁρπαγῆς 'above the usual level of country plunder', cf. 1.2.3, 8.1. As usually in L., ἁρπαγή has the concrete sense 'booty', 2.21.1, etc.: cf. Thuc. 8.62.2. The one exception is at 3.1.1.

μηκέτι ... περιεργασάμενοι 'they did not waste any more time on the she-goats or on the rest of the estate'. περιεργάζεσθαι implies further activity that is unnecessary (cf. 3.18.4) or pointless (4.12.4).

1.28.3 ἄρτι: L.'s melodramatic narrative makes C. just too late to risk being kidnapped, but in time to find Dorcon alive; for a different exploitation of ἄρτι cf. 2.25.3n.

σύριγγα ... κομίζουσα: a panpipe is a likely enough present (cf. 1.15.2), but here prepares readers for C.'s crucial playing of Dorcon's at 1.30.1.

ἀεὶ ... βοῶντος 'calling her name louder and louder'.

προβάτων ... ῥίπτει: C. reacts as did D. after her kiss, 1.17.4: ἠμέλητο καὶ ἡ ἀγέλη, ἔρριπτο καὶ ἡ σῦριγξ.

δρόμωι ... παραγίνεται: cf. 1.12.3n.

1.29.1 ὁ δὲ ἔκειτο: L. shocks his readers, who might well expect that C. will find Dorcon ready and able to help as before, 1.12.3–4, though they may also wonder what his price for help would be. His wounded and bleeding body (foreshadowing the bleeding that Lycaenion predicts for C., 3.19.2 cf. 20.1) brings us closer than his wolf-ambush to the real world's violence that will erupt again in the Methymnan episode in Book 2. That he dies makes that later episode more threatening: the reader is not to know that his is the novel's only human death (that of Methymnans in 2.25.2 being only apparent). For a minor character's similarly shocking death that raises the stakes for a couple's future cf. that of Charicles at Ach.Tat. 1.12.

πληγαῖς νεανικαῖς ... ἐμπνέων 'beaten all over with violent blows by the pirates and barely breathing'. For συγκόπτειν cf. Lysias, 3.17.

ὀλίγον ... ἐμπύρευμα λαβών 'recovering an ember of his former love'. ἐμπύρευμα is a live coal covered with ash which can be rekindled; the metaphor comes from philosophical writing – it was perhaps already in Democritus (cf. Proclus, *In R.* II 113.6 Kroll, of vestiges of life in the body) or Chrysippus (cf. Philo, *De sacrificiis Abelis et Caini* 1 p. 251.3 Wendl); often in Philo, occasionally in Galen.

τεθνήξομαι: τεθνήξω is in Aes. *Ag.* 1279 and is seen as Attic by Luc. *Sol.* 11; cf. Papanikolaou 1973: 94. The middle form is late, e.g. Luc. *Pisc.* 10, Ael. *NA* 2.26.

οἱ γάρ με ἀσεβεῖς ... βοῦν 'for the impious pirates cut me down like a cow as I fought to protect my cows'. For ἀσεβής of outrageous behaviour (not strictly sacrilegious, as at 2.27.1) cf. Ch. 1.5.5, 4.3.6, Ach.Tat. 7.5.4. Dorcon's words are elevated by evocation of Agamemnon's murder at *Od.* 4.535 (= 11.411) ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτνηι, but bucolic naivety and pathos are retained by his point that it was his cows he was defending, like the bull who had killed a wolf at 1.20.2. The place of με inside the subject expression is an extreme case of hyperbaton, though in classical Greek such enclitic pronouns gravitate towards the beginning of their sentence ('Wackernagel's Law').

σὺ δέ μοι 'but for my sake. . .'. μοι is an ethic dative, in which the person in the dative (here μοι) is emotionally affected by the action of the verb: cf. Goodwin §1171, more fully Coderch §229. Rhyming of the three cola (σῶσον ... τιμώρησον ... ἀπόλεσον) gives Dorcon's dying request extra emphasis.

1.29.2 ἐπαίδευσα ... αὐτῆς: cf. the cows at 1.27.2n. For the theme of παιδεία even outside the realm of love cf. 1.24.4.

κἂν νέμωνταί ποι μακράν 'even if their grazing takes them to some distant spot'.

ὃ Δάφνιν ... σὲ δὲ Δάφνις: L. has not told us that Dorcon taught D. a tune (as D. tried to teach C. one at 1.24.4) but we may now imagine that he did so when he gave him the special panpipe (1.15.2). Dorcon has, however, taught D. about ἔρως (by example), a subject in which D. is later to give instruction to C., and the pattern 'X taught D. p, then D. taught p to C.' will recur crucially with Lycaenion.

1.29.3 χαρίζομαι ... αὐτήν: for a dying shepherd's gift of his pipe cf. Virg. *Ecl.* 2.36 (Damoetas gave his *fistula* to Corydon), drawing on Theoc. 1.128–30, where the dying Daphnis (also a cowherd) gives his panpipe to Pan, see Hunter 1983: 61–2. Later (2.37.3) L. has Philetas give his panpipe to D.

ἧι πολλοὺς ... αἰπόλους: our first report that Dorcon was an outstanding pipe-player; although L. has no actual musical competitions, they were well established by Theoc. in the pastoral world, and L. may allude specifically to Theoc. 1.24, ὡς ὄκα τὸν Λιβύαθε ποτὶ Χρόμιν ἅισας ἐρίζων, of Thyrsis' victory with his song τὰ Δάφνιδος ἄλγεα (cf. 1.29.2n., 2.31.2n., 33.3n.), though Theoc. 6.5 also has ἔρισδεν.

σὺ δὲ ... κλαῦσον: Dorcon's impending death and request to be mourned make his request for a kiss pathetic not boorish.

κἂν ... μνημόνευσον: the idea of another herding his cows adds pathos; cf. Meliboeus' sad contemplation of another herding his goats, Virg. *Ecl.* 1.75–8,

perhaps Leonidas, *Anth.Pal.* 7.657 (= *HE* 2062–73); cf. 1.31.3n. Last words and epitaphs often request both mourning and remembrance (cf. Cairns 1972: 90–2); the request to be remembered recurs in Lycaenion's instruction to D. (3.19.3n.), underlining the parallelism of her role with Dorcon's.

1.30.1 φίλημα ... ψυχήν: in squeezing the last drop of emotion from the scene, L. repeats both the idea that Dorcon is dying and the word φίλημα, neglecting the point that within his story this is Dorcon's first kiss as well as his last. For similar verbal repetition cf. intro. p. 16. The trope 'and with the kiss and these words he breathed out his life' is more elaborate than the common pattern found in Theoc.'s description of Daphnis' death, 1.138 χὢ μὲν τόσσ' εἰπὼν ἀπεπαύσατο (compared by Vieillefond 1987), and L. may allude to the conceit that a person's soul might pass through a kiss into the body of a lover, [Plato], *Anth.Pal.* 5.77 (= *FGE* 588–9) τὴν ψυχὴν Ἀγάθωνα φιλῶν ἐπὶ χείλεσιν ἔσχον,| ἦλθε γὰρ ἡ τλήμων ὡς διαβησομένη: cf. Bion, *Epitaphios Adonidos* 46–7, Meleager, *Anth.Pal.* 5.171.3–4 (= *HE* 4184–5), Rufinus, *Anth.Pal.* 5.14.1–4 (= 3.1–4 Page), Ach.Tat. 2.37.9 'Her breath, leaping up with her amorous panting to her mouth's lips, encounters the kiss that is ranging around and seeking to go down.'

ἐσύριζε ... ὡς ἐδύνατο 'she blew the pipe as loudly as she could'. The panpipe will be crucial to C.'s rescue, 2.26.3n.

ὁρμῆι μιᾶι ... θάλασσαν 'reacting as one, they mooed and jumped into the sea'. The story may be modelled on an incident recorded by Pliny, *HN* 8.208, Ael. *NA* 8.19, in which pigs plundered by pirates from Etruria responded with similar effect to their swineherds' call: cf. esp. Aelian's 'and when they (sc. the pigs) heard it, they crowded to one side of the ship and capsized it'. For a historical account of herds responding to wind-instruments cf. Plb. 12.4. ὁρμῆι μιᾶι is a historians' phrase, cf. Xen. *An.* 3.2.9, Thuc. 7.71.6 ὑπὸ μιᾶς ὁρμῆς, Luc. *Hist.Conscr.* 2.

1.30.2 βιαίου ... ἀπόλλυται 'when the violent jump towards one side of the ship took place and, in consequence of the cows' immersion, the sea opened up in a trough, the ship rolled and sank as the waves again closed'. The ship's rolling is plausible, the trough caused by the leaping cows fantastic. ἔμπτωσις is a rare post-classical abstract (cf. intro. p. 18), a technical term first in Epicurus' theory of vision (cf. Epicurus, *Sent.Vat.* 24), then in imperial medical writing (e.g. Soranus, *Fract.* 4.14.2) and philosophy (Alex.Aphr. *In sens.* 60): non-technical uses (cf. Onosander 1.11) include some of wind (Erotianus, s.v. πόνος καταιγίζων) or waves (Cornutus, *ND* 2.42.4, Ael. *NA* 2.22).

οἱ δὲ ... σωτηρίας 'and those aboard fell into the sea with disparate expectations of survival'.

1.30.3 λεπιδωτά 'with metal scales', not common, but cf. Hdt. 9.22.2 θώρηκα ... χρύσεον λεπιδωτόν (the Persian Masistius at Plataea), D.C. 78.37.4 τοὺς ... θώρακας τοὺς λεπιδωτούς.

ἀνυπόδετος: cf. 1.4.2n., 19.2n.

ὡς ἐν πεδίωι νέμων: although at 1.1.2 L. distinguished πεδία πυροφόρα and νομαὶ ποιμνίων, the flocks graze on both plains (2.2.4) and hills (2.13.4).

ὡς ἔτι τῆς ὥρας οὔσης καυματώδους 'since the season was still torrid'. καυματώδους is usually, as here, of climate (e.g. Hp. *Epid.* 1.4); the novels' only other instance (Ach.Tat. 2.37.9) is of women's pleasure (ἡδονή) when approaching orgasm.

1.30.4 περὶ δὲ τὴν νῆξιν ἔκαμνεν 'had difficulty in swimming'.

ἐν ποταμοῖς μόνοις: cf. 1.23.2n.

1.30.5 ὕστερον ... διδαχθείς: D.'s ability to learn from ἀνάγκη reintroduces the issue of learning (cf. pr.3 προπαιδεύσει) and of τέχνη versus φύσις (cf. 1.3.1n., intro. pp. 12–14); it foreshadows the Lycaenion-scene where in ἔρως too D.'s instinct was a sufficient teacher (3.18.4).

καὶ δύο ... λαβόμενος 'and grasping the horns of two cows with his two hands', i.e. one horn with each. For the repetition cf. 1.17.4, 27.2, 30.1, 3.5.1, intro. p. 16. D.'s rescue between two cows is a bucolic and humorous variant on animal rescues such as that by a dolphin, Hdt. 1.24 (Arion), Plut. *De soll. an.* 36 = *Mor.* 984f, Phylarchus, *FGrH* 81 F26 ap. Ath. 606e–f, Ael. *NA* 8.3 (Coeranus).

1.30.6 νήχεται δὲ ἄρα: such digressions are common in Ach.Tat. and Hld. (see Rommel 1923), but the only other in Longus' MSS is at 2.1.4n. (though cf. the simile at 1.25.2n. and the last words of 4.10.3n.). Reeve defends it (against Castiglioni 1906), noting Longan usage, and it should be kept. With his nugget of animal paradoxography L. mocks novelists like Achilles Tatius and perhaps Iamblichus who flaunted such erudition to excess, catering to contemporary taste (cf. Pliny, Favorinus' Παντοδαπὴ ἱστορία, Phlegon of Tralles, Athenaeus, Aelian). But by a technique of digression, found as early as Homer's account of Odysseus' scar (*Od.* 19.386–466), L. also increases the suspense of readers anxious to know if D. and C. will be safely reunited.

οὐδ' ἂν ... γενόμενοι 'and a swimming ox would not perish unless the hooves fell off its feet as a result of becoming soaked through'. Pseudo-scientific nonsense, intended to be perceived as such by amused readers.

μαρτυροῦσι ... λεγόμενοι 'the tale is substantiated by many maritime places which are to this day called Bosporos'. The invocation of facts apparently supporting the writer's story suits L.'s scientific pose, and is common both in legal rhetoric (cf. 4.30.4n.) and in Herodotean-style geography and ethnography, cf. Hdt. 4.29.1 μαρτυρέει δέ μοι τῆι γνώμηι followed by noun and participle (cf. 2.18, 8.94.4), but never in Thuc. L uses μαρτυρεῖν again similarly (but without part.) at 3.23.5, 4.30.4, cf. Ch. 2.5.9, Ach.Tat. 3.25.2 καὶ ἡ κεφαλὴ μαρτυρεῖ. Of course these toponyms do nothing to support the part of L.'s λόγος relating to hooves. The

only Bosporoi readers are likely to have known were the Thracian (by Byzantium) and the Cimmerian Bosporos: 'many' exaggerates.

1.31.1 τοῦτον τὸν τρόπον: a Herodotean type of link (cf. τοιούτωι τρόπωι Hdt. 1.94.4, 2.172.5) used by L. only here retrospectively (and prospectively when Lycaenion instructs D., 3.18.3). Both uses are widespread in all periods, with Attic authors using either dat. τούτωι τῶι τρόπωι (e.g. Pl. *Symp.* 208a7) or acc. as here (e.g. Dem. 19.325): post-classical authors use acc. whether retrospectively (e.g. Plut. *De fraterno amore* 21 = *Mor.* 492b) or prospectively (e.g. D.L. 9.51).

δύο κινδύνους: L. underscores the risks D. had faced and draws the reader's attention to his own virtuosity in combining two threats often deployed separately by novelists (though likewise combined by Hld. 5.27), shipwreck and pirates.

παρ' ἐλπίδα: an outcome beyond the characters' and readers' hopes is a novelistic trope, here self-consciously highlighted by L.; see 3.8.1, 30.1, πέ[ρα] πάσ[ης ἐλ]πίδος *Ninus, PBerol.* 6926 fr. B col. ii 16–17 (= Stephens–Winkler 1995: 50–1), and cf. παράδοξον at Ch. 8.1.2. L. uses only παρ' ἐλπίδα(ς), common in Eur. and Hld., never in Thuc., X.Eph., or Ch., and eschews ἀνέλπιστος/ἀνελπίστως, used by Ch. 2.8.3, etc, Hld. 1.32.2, etc.

γελῶσαν ἅμα καὶ δακρύουσαν: the combination recalls Andromache at *Il.* 6.484 δακρυόεν γελάσασα, cf. 1.31.3n.

ἐμπίπτει τε αὐτῆς τοῖς κόλποις 'embraced her'. For pl. κόλποι cf. 1.26.3n.

1.31.2 διηγεῖται πάντα: cf. 3.25.4n. C.'s silence on Dorcon's kiss has a precedent in Odysseus' omissions in his narrative to Penelope (*Od.* 23.310–43) and will mitigate the deceit of D.'s lie to C. about Lycaenion at 3.20.2.

ἔδοξε δὴ τιμῆσαι τὸν εὐεργέτην: use of the impersonal ἔδοξε and the semi-technical civic term εὐεργέτην compares their action to the widely attested responses of cities to benefactors in the imperial period, responses which might include special burial, cf. Philostr. *VS* 1.22.526 on that of Dionysius of Miletus (with *IEph* 426 and Rife 2009).

μετὰ τῶν προσηκόντων 'with his relatives'. Only where relevant to his story does L. bring in the social context of his chief figures.

1.31.3 φυτὰ ... ἀπαρχάς 'they planted many cultivated trees and hung from them in his honour the first-fruits of their fields'. The piling of earth hints that Dorcon's grave resembles a Homeric hero's τύμβος, cf. τὸ σᾶμα ... τῶ Βρασίλα, Theoc. 7.10–1 with Hunter 1999 *ad loc.*.; the trees may recall those on the σῆμα of Andromache's father Eetion, *Il.* 6.419 τῶι δ' ἐπὶ σῆμ' ἔχεεν, περὶ δὲ πτελέας ἐφύτευσαν | νύμφαι ὀρεστιάδες, cf. Protesilaus' tomb at Philostr. *Her.* 9.1 'and a large hill covers him ... and the Nymphs made these elms grow around the hill'. But trees did feature in contemporary funerary monuments called κηπόταφοι: cf. *IKios* 83 (Bithynia),

TAM v 939 (Thyateira), *IGUR* ii 836 (Rome), Martial 1.88.5 *sed faciles buxos et opaces palmitis umbras* with Howell 1980: 293–4 *ad loc.* Cf. Rife 2009: 120 with n.68.

ἀπαρχάς: for ἀπαρχαί of grave-offerings cf. Thuc. 3.58.4, where they include ὅσα τε ἡ γῆ ἡμῶν ἀνεδίδου ὡραῖα. L. presumably means chiefly fruits and corn, since he reserves specifically pastoral objects for the next clause. L. may be influenced by Leonidas, *Anth.Pal.* 7.657 (= *HE* 2062–73, cf. above 1.29.3n.) where a dead shepherd asks that his friends (ποιμένες, line 1) look after his sheep (βληχήσαιντ' ὀιές μοι, ἐπ' ἀξέστοιο δὲ ποιμήν | πέτρης συρίζοι πρηέα βοσκομέναις, 5–6) and that one of the community (χωρίτης) make offerings of garlands and milk at his tomb (cf. Gow–Page's note). Milk is a normal shepherd's libation, cf. 2.30.5, 3.12.3, Theoc. 1.144 (to the Muses), or offering, e.g. Theoc. 5.58 to Pan (along with honey); Alcaeus of Messene, *Anth.Pal.* 7.55.3–4 (= *HE* 72–3) at Hesiod's tomb (mixed with honey). The crushed grapes (ripening at 1.28.1) depart from these models, perhaps to anticipate the opening scene of Book 2.

ἀλλὰ καὶ ... κατέκλασαν: the offerings to the dead overlap with those to the Nymphs (1.4.3) but are broken, as sometimes funerary offerings were in real life: see Kurtz–Boardman 1971: 204 for broken pottery and 216 for a sword (fig. 5 on p. 52) and strigil (fig. 44) both apparently disabled. For breaking pipes as an expression of grief cf. 2.7.6.

1.31.4 ἠκούσθη ... ἄτακτοι: animals mourning their herdsman are a pastoral commonplace (called, since Ruskin, 'the pathetic fallacy'), starting with Theoc. 1.73–4 (the wasting of Daphnis) πολλαί οἱ πὰρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι, | πολλαὶ δὲ δαμάλαι καὶ πόρτιες ὠδύραντο; cf. 4.12, Mosch., *Ep. Bion.* 23–4, Virg. *Ecl.* 5.24–7. Ael. *NA* 11.13 tells how Daphnis' five dogs mourned him before they committed suicide. L.'s term ἐλεεινά highlights the animals' anthropomorphic behaviour and closeness to D. (cf. 2.21.3) and to C. (cf. 4.28.1). For L.'s characteristic preference for abstracts (μυκήματα ... δρόμοι) see intro. p. 18. The aor. pass. of ἀκούειν is rare in classical Greek, but cf. Thuc. 3.38.4 τὸ ἀκουσθέν (Mytilene debate).

καὶ ὡς ἐν ποιμέσιν εἰκάζετο καὶ αἰπόλοις 'and as was imagined among the shepherds and goatherds'. L. distances himself from the explanation (cf. his quasi-hesitant οἶμαι at 1.32.3n), another historian's trick (see Morgan 1982), though ill-matched with his endorsement of D.'s miraculous rescue: L. may hint that pastoral poetry's 'pathetic fallacy' is problematic.

1.32.1 μετὰ δὲ ... τὸ σῶμα: if the bath is required for ritual purification after the burial, both might be expected to bathe, as indeed might D. after his ordeal: but L. has already stripped D. after his first misadventure (1.13) – to balance that bath he needs another in which seeing C. naked can arouse D.

ἀγαγοῦσα ... εἰσαγαγοῦσα: the repetition may suggest naivety (cf. 1.32.2n.) or an air of dreamlike inevitability like the hypnotic bath scene of Call. *Hymn to Athena* 72–4 (cf. 2.18.1n.), but cf. intro. p. 16.

τότε πρῶτον: cf. 1.13.2n.

λευκὸν ... δεόμενον 'which was white and pure by reason of its beauty and had no need of washing to give it beauty'. The reference of καθαρόν to both purity and cleanness eases L.'s conceit that C.'s beauty alone makes her body καθαρόν. He combines the commonplace of beauty that needs no ornament (cf. Hor. *Odes* 1.5.5 *simplex munditiis*) with the idea common in the novelists that beauty has an almost magical power: cf. Ch. 1.1.6, Hld. 2.33.3, 3.3, 5.7.3, 6.11.1.

1.32.2 ἄνθη ... ὅσα ἄνθη: another repetition suggesting naivety, cf. 1.32.1n., intro. p. 16.

ἐστεφάνωσαν ... ἀνάθημα: the first time they are explicitly said to have garlanded the Nymphs' statues (cf. later 2.22.1, 32.2, 3.12.2–3), though it is already implied at 1.9.2. Perhaps these garlands and the panpipe are to be seen as thank-offerings for their safety. Earlier dedications to the Nymphs are described as if by living people (1.4.3), and that the pipe had once been Dorcon's does not mean it was dedicated on his behalf. As earlier (cf. 1.29.3n.), L. may be reworking Daphnis' bestowal of his panpipe on Pan at Theoc. 1.128–9.

ἐπεσκόπουν 'inspected'.

1.32.3 τὰ δὲ πάντα ... ποθοῦντα: cf. Theoc. 4.12 (cited at 1.31.4n.). οἶμαι feigns a historian's hesitation, cf. 1.31.4n. and Morgan 1982 on Heliodorus' 'historiographical pose'.

τὰ μὲν πρόβατα ... φριμασσόμεναι: the sheep's reactions are quieter than the goats' (cf. 1.7.2n.), whose bellows recall the scene which began Dorcon's involvement with D. and C., 1.12.1 φριμαξάμενος.

1.32.4 οὐ μὴν ... τὴν ψυχὴν 'but Daphnis could not persuade his heart to rejoice'. The pleasure of the flocks has been described partly as a foil to D.'s heartache, varying the topos 'all men/animals were happy/peaceful, but X ...' cf. 1.18.2n.

οὐ μὴν: a strong adversative (Denniston *GP* 335) first in Sappho fr. 105(a), reworked by L. at 3.33.4n.; only here in L., never in X.Eph., though twice in Ch. (5.5.1, 6.9.5), three times in Ach.Tat. (5.24.2, 6.15.2, 7.3.4) and often in Hld. (1.14.1 etc.)

ἐκκεκαλυμμένον may both hint at the part of a wedding ceremony at which brides took off their veils and remind readers of the issue of the couple's identity, whose discovery is described precisely by L.'s only other use of the verb at 4.18.2: ἥκει καιρὸς ἐκκαλύπτειν τὰ κρυπτά.

ἤλγει: cf. 1.14.1n., 2.6.5. D.'s symptoms recall C.'s at 1.14 and his own at 1.18, thus rounding off and reinforcing Book 1's introduction of both to

ἔρως: heartache is elaborated more here than at 1.14.1, 18.1; and irregular breathing, absent from 1.14.1 and briefly introduced at 1.18.1n. (ἐκπηδᾶι μου τὸ πνεῦμα), is promoted to be the chief physiological symptom.

ὑπὸ φαρμάκων: cf. 1.18.2n.

ἐκδαπανηθὲν … ἐπιδρομαῖς 'exhausted in the earlier attacks', i.e. by the pirates. The adj. προτέραις prepares us for the idea that the effect of seeing C. naked is also an attack, an idea followed through in the book's last sentences.

ἐνόμιζε: D.'s misunderstanding of his psychological condition parallels C.'s at 1.14. D.'s notion that his ψυχή is still with the pirates is bizarre, but it prepares for L.'s conceit that Eros is a pirate.

οἷα νέος καὶ ἄγροικος: cf. C. at 1.13.5.

καὶ ἔτι ἀγνοῶν: cf. C. at 1.13.5, D. at 1.19.1.

τὸ Ἔρωτος ληιστήριον 'love's piracy'. Eros has been described as a force rather than a deity in 1.11–32, a narrative of events represented by L. as contrived by Eros (1.11.1). Here we are reminded of the god's active role, shortly to be presented from a different viewpoint early in Book 2. The sense 'act of piracy' for ληιστήριον (earlier of pirates' dens or vessels) is found elsewhere only at Luc. *Cont.* 11, but cf. Asclepiades (?), *Anth. Pal.* 5.161.5 (= *HE* 1000 = 40 Sens), where prostitutes are τὰ ληιστρικὰ τῆς Ἀφροδίτης, imitated by Rufinus, *Anth.Pal.* 5.44.3 (= 17.3 Page) and Maccius, *Anth.Plan.* 198.3 (= *GP* 2538) calling Eros ληιστὰ λογισμοῦ. L. too may echo *Anth.Pal.* 5.161, blending that echo with the last words of Meleager, *Anth.Pal.* 5.215 (= *HE* 4272–7), persuasively argued by Gutzwiller 1997 (cf. Gutzwiller 1998: 298–9) to have closed Meleager's four-book *Garland*: "Ἔρωτος ὅρα, ξεῖνε, μιαιφονίαν".

BOOK TWO

2.1–2

Spring (1.9) has been the background to the awakening of mutual desire in C. (1.13.2ff.) and D. (1.17.2ff); summer has fanned its flames (1.23). Early autumn was disrupted by pirates who eliminated D.'s rival Dorcon, and Book 1 culminated in C.'s bath: D.'s first sight of her naked exacerbated his desire (1.32), and readers must expect Book 2 to develop it further. The peaceful tableau of a vintage which opens it (a Dionysiac variation on the harvest festival of Theoc. 7.135ff.) offers a thematic contrast to the violence implicit in the phrase τὸ Ἔρωτος ληιστήριον that closed Book 1. For the tableau's simplification of country life see Scarcella 1970: 103–31, Hunter 1983: 5–6. L. doubtless expects readers to recall earlier treatments, esp. *Il.* 18.561–72, where basket-carrying was shared by παρθενικαί τε καὶ ἠίθεοι ἀταλὰ φρονέοντες (567). Readers who knew *Anacreontea* 59 West (possibly contemporary) would expect grape-pressing to encourage sexual licence, a threat or an incentive to the couple's relationship. Similar details appear in Maccius, *Anth.Pal.* 9.403 (= *GP* 2530–5). The vintage is also common in the visual arts (cf. Merkelbach 1988: 76–9) and was represented in the great procession of Ptolemy II Philadelphus described by Callixeinus of Rhodes, quoted by Ath., cf. 2.36.1n.

The vintage further excites the lovers (2.2.1–2). L. probably knows the sexual metaphor τρυγήσομεν αὐτήν at Ar. *Peace* 1341–2, and so the description of the τρυγητός may remind readers of the novel's generic goal of sexual union: but much must be done and learned before the couple's final union in the following year's vintage at the end of Book 4, where some elements from this scene are picked up.

2.1.1 ἤδη δέ ...: like Thuc. Books 2–8, and most books of Hdt. after the first., L.'s Books 2–4 open with a progressive δέ, as do Books 2–5 of X.Eph., Books 2, 3, 5 and 8 of Ach.Tat. and Books 2, 3, 6 and 8 of Ch. (whose Books 4 and 7 open with μὲν οὖν, Book 5 with μέν).

ὀπώρας 'fruit', as always in L., cf. esp. 3.33.2 ζητοῦντες ὀπώραν ἀκμάζουσαν, not 'autumn' (as many translate), already at its ἀκμή at 1.28.1.

ἐπείγοντος τοῦ τρυγητοῦ 'the grapes had to be harvested'. ἐπείγειν of an activity or season that is pressing or imminent is post-classical, cf. [Plut.] *Cons. ad Apoll.* 14 = *Mor.* 108f τῆς ὥρας ἐπειγούσης, Plut. *Marc.* 24.10 τῶν ἀρχαιρεσίων. τρυγητός, rare in classical Greek, is a temporal marker at Thuc. 4.84.1.

ληνοὺς ... πίθους ... ἀρρίχους 'wine-presses ... casks (lit. 'jars') ... baskets'; they reappear in a different order among D.'s tasks at 2.1.3. Three cola of equal length are followed by three of increasing length (ἔμελέ τινι ... φέροιτο).

2.1.2 ἐμελέ τινι: for impersonal μέλει with genitive to vary a list of activities cf. 2.12.4, 38.3, 4.4.4. Mortals' concern with everyday trivia in these passages is paralleled and contrasted with the concern of Eros and the Nymphs for D. and C., 2.6.2, 23.2 and 5, 3.27.2, and of Pan for their flocks, 2.27.1, culminating in the concern of all three for the couple at 4.36.2: ἀμφοτέρων ἐμέλησε Πανὶ καὶ Νύμφαις καὶ Ἔρωτι.

δρεπάνης μικρᾶς: L. may choose the poetic form δρεπάνη, rather than prose δρέπανον (used by Ach.Tat. 3.7.8, 4.12.1), to remind readers of its first appearance in the *Shield of Achilles* (*Il.* 18.551), shortly before one of Greek poetry's earliest surviving depictions of sheep and shepherds (18.587–9); but it also figures in the vintage description of Antipater Thess., *Anth.Pal.* 11.37 (= *GP* 615–20): cf. Bowie 2017.

θλῖψαι τὰ ἔνοινα τῶν βοτρύων 'to squeeze the winey flesh of the bunches of grapes': presumably the grapes have first been trodden. For the stone cf. 2.13.1.

λύγου ... κατεξασμένης 'dry willow-twig beaten to shreds': the λύγος (*agnus castus*) appears only in Book 2, where it plays several different roles, cf. 2.13.3 ff., 20.3. κατεξασμένης is perf. part. pass. of καταξαίνω: the verb is both colourful (its only other novelistic use is of Leucippe's flogging at Ach.Tat. 5.17.6) and classical (e.g. Aes. *Ag.* 197, Soph. *Aj.* 728, Eur. *Supp.* 503, Ar. *Ach.* 320). It elevates the humble task.

γλεῦκος 'must', i.e. unfermented or only partially fermented grape juice. γλεῦκος has no early literary attestations, but Pherecrates fr.17 K–A (quoted by Pollux 7.192) has γλευκαγωγός, and inscriptions document γλεῦκος in the fifth century BC (*IG* i³ 237.4, *IG* xii suppl. 347). Although used to make wine, it can itself be drunk (cf. γλευκοπόταις Σατύροισι in Leonidas, *Anth.Pal.* 6.44.1 = *HE* 2541) but may have dangerous side-effects (cf. Luc. *Philops.* 39). That it was carried at night is probable enough: Maccius, *Anth.Pal.* 9.403.2 (= *GP* 2531) suggests, also uniquely, that trampling too happened at night (ἔργου ... νυκτερίου). Doubtless the need to complete many tasks quickly meant that any but actual picking might be continued at night.

2.1.3 ἀμελήσαντες: L. too, here and elsewhere, neglects to tell us how the flocks were cared for in the couple's absence, though sometimes he has one of the couple watch the other's animals (e.g. 1.10.1) and in Theoc. (e.g. 1.14, 3.1–2, 4.1–2) a herdsman makes alternative arrangements when he wants to do something else. Myrinus, *Anth.Pal.* 7.703 (= *GP* 2768–73, cf. 1.11.2n.) is a special case: Thyrsis has Eros watch his flocks while he takes a siesta.

ὁ μὲν ... ἀπτερύγα: another pair of tricola (cf. intro. p. 16). To achieve the first L. simplifies his account of D.'s production of wine by omitting the pressing with a stone (cf. 2.1.2n.), and he suggests that the process is

completed by calling the liquid οἶνον, not (as correctly in 2.2.4, cf. 4.5.1) γλεῦκος. Literary and artistic accounts always have males treading the grapes, with females in ancillary roles (cf. e.g. the red-figure kylix in the Museum of Fine Arts, Boston, 510–500 BC, Boston 24.453 and the Orchard Painter *krater*, Ferrara Museo Nazionale 254 = Beazley archive 205908): this is customary in Greek villages. ἀποτρυγᾶν is post-classical, literally here and at 4.5.1, 2, Philostr. *VA* 3.4, 5, metaphorically at LXX *Am.* 6.1.

ἐνέχει 'poured out' (sc. into drinking vessels), the regular term for filling cups, cf. 3.8.2.

2.1.4 καί ... δέ: cf. 1.9.2n.

πᾶσα γάρ ...: for this sort of learned excursus cf. 1.30.6n. The generalisation seems to contradict the implications of ταπεινοτέρας (as well as 4.2.2 ἄμπελον ὑψηλήν, cf. 3.1, but there Dionysophanes' garden with its temple of Dionysus might be argued to be a special case). It has been suspected of being a gloss, see La Penna 1952: 111–12; but the contradiction may be deliberate if (as suggested 1.30.1n.) L. is poking fun at the scientific excursuses prominent in Ach.Tat. Low vines are not now characteristic of Lesbos, though they are of Thera (Santorini) where their lowness protects them from persistent winds and helps their leaves shade the grapes from strong sun.

ἐκ σπαργάνων λελυμένος: the image may be chosen partly to remind us of the couple's origins, marked by their σπάργανα (pr.2, 1.2.3, 5.3, 8.1), but παῖς may also evoke the παῖς who entertained Homer's vintners singing to his lyre (*Il.* 18.569) but who has no role in the sounds of the vintage described by L. (who contrasts the vintners' ἀμούσου βοῆς with the pastoral syrinx, 2.2.3).

2.2.1 Διονύσου ... τῶι Διονύσωι: these and 1.16.4 are the only mentions of Dionysus in the first two books, something that counts against seeing the novel as a Dionysiac allegory (cf. 3.9.2n., intro. pp. 10–11). Novelists often compare their hero or heroine to a mythical or divine figure: cf. Ch. 1.1.2–3, 3.2.15, X.Eph. 1.2.7, Ach.Tat. 1 4.3, Hld. 1.2.6, 2.35.1.

οἴνου γενέσει: γένεσις is surprising of production (though cf. Pl. *Plt.* 281b and e of clothes), and may hint at Dionysus' invention of wine, here almost personified, as also in the phrase εἰς ἐπικουρίαν οἴνου 'to the wine's aid' (where Villoison, followed by Reeve, deleted the MSS οἴνου). For the abstracts cf. intro. p. 18.

αἱ μὲν γυναῖκες: other women's attempts to seduce the hero are another novelistic motif (cf. X.Eph. 2.3.1) and are sometimes successful (Melite in Ach.Tat. 5.25–7). L.'s hint at the theme here does not betray how he will later exploit it (3.15 ff.).

παρώξυνε 'excited', i.e. sexually, an unparalleled sense, but 'irritate' is inappropriate here.

2.2.2 ποικίλας φωνὰς ἔρριπτον 'threw various remarks in C.'s direction' (Lindsay) – perhaps like 'καλὴ ἡ Χλόη', perhaps more explicit sexual overtures.

καί ... ἐπήδων 'and their leaping became more frenzied, as of satyrs after a Bacchant'. The motif of a satyr pursuing a nymph or Bacchant was common in Greek art and would be known to L.'s contemporaries in a variety of media. Its regular association with a revelling Dionysus makes it an appropriate comparison for the men trampling the grapes, but its main function is to highlight the possible threat to C. For the effect of Bacchants on satyrs as a paradigm of erotic excitement cf. *Anth.Pal.* 7.775–6, by T. Flavius Glaucus of Athens (ca. 220), on whom see Bowie 1989: 241–3.

ηὔχοντο γενέσθαι ποίμνια 'they prayed to become sheep', cf. 1.14.3n., though here the wish may also recall Theoc. 1.87–8 αἰπόλος, ὄκκ' ἐσορῆι τὰς μηκάδας οἷα βατεῦνται, | τάκεται ὀφθαλμὼς ὅτι οὐ τράγος αὐτὸς ἔγεντο. The idea is picked up by Gnathon's wish to become a goat and have D. as his goatherd, ὑπ' ἐκείνου νεμόμενος (4.16.3). Like the couple imitating (3.14.3) and kissing their beasts (1.18.1, 4.38.4), these wishes problematise the difference between humans and animals: cf. Bowie forthcoming.

ὥστε αὖ πάλιν: L. underlines his simply balanced antithesis of the couple's emotions, elsewhere brought out chiefly by similarities of language, e.g 1.13.5–14 and 17.2–18.

2.2.3 ηὔχοντο δή ...: i.e. D. and C.; for the repetition cf. intro. p. 16.

ταχέως παύσασθαι τὸν τρυγητόν 'see an end brought swiftly to the vintage' is the sense of the aor. middle (cf. the perf. pass. ἄρτι πεπαυμένου τοῦ τρυγητοῦ, 2.20.1). The middle παύομαι is not given a direct object by classical authors, but this use is not very different from that with the inf. at 2.3.3 (νέμειν ἐπαυσάμην) and in the MSS of [Plut.] *Apophthegmata Laconica, Agis* = *Mor.* 216d (παῦσαι ... κλαίειν, usually emended to κλαίων): L. may be influenced by the use of the middle with a genitive (as 1.26.2, 2.24.3). L.'s frequent use of παύειν, esp. in Book 2, reflects his pictorial method of composition by panels (cf. Mittelstadt 1967): one section of the narrative (sometimes, as in Thuc., a season) is rounded off to let another begin.

λαβέσθαι ... χωρίων 'get to the places they knew': the gen. of place with λαβέσθαι is especially Thucydidean, cf. 3.24.2, 106.3.

συνήθων: cf. 3.20.2n.

σύριγγος ... βληχωμένων: rhythm, and the word αὐτῶν, suggest L. means the participle to be taken with both, 'the pipe, or their flocks themselves, bleating'. For an extension to music of the use of βληχῶμαι, properly of sheep or goats, cf. Ar. *Wealth* 293, 297.

2.2.4 διαγενομένων: cf. 1.15.1n., 3.2.5.

πολυχειρίας: an abstract (cf. intro. p. 18) familiar from military narrative, cf. Thuc. 2.77.3 (Plataea), Xen. *Cyr.* 3.3.26.

κατήλαυνον 'drove down their flocks to the plain', suggesting micro-transhumance; cf. the practice on Kyra Panagia (one of the Northern Sporades) in 1969: 'the sheep were pastured using a microtranshumance system, moving uphill from the shore some 300 metres in July', Horden and Purcell 2000: 225; cf. Thonemann 2011: 197–202. For grazing in the plain cf. 1.30.3n.

ἀπαρχάς: presentation of first-fruits is a central part of the Greek cult of agricultural deities; they are here offered to the Nymphs (unusually, contrast the different sort of offerings at 1.4.3) as the couple's protectors rather than in any wider role as guardians of flocks. This is indeed a role they can have in literature (cf. Myrinus, *Anth.Pal.* 7.703.1 = *GP* 2568, cited 1.11.2n.) and life (cf. *IPriene* 362 with Thonemann 2011: 196), attested by the Nymphs' titles elsewhere νόμιαι and αἰπολικαί. But this role is not part of L.'s picture. The ἀπαρχαί link this scene with Dorcon's burial at 1.31.3, where the term is used for grave-offerings.

2.2.5 οὐδὲ ... ἀμελῶς: avoidance of ἀμέλεια is recurrently picked out as commendable in L., cf. 1.2.2, 3.1, etc., and the muted criticism at 1.10.2; this contributes to highlighting the power of ἔρως which can induce forms of ἀμέλεια, cf. 1.13.6, 17.4, 28.3n., 2.8.2 (x 2).

προσήδρευον 'they would worship', a variant on the προσεκύνουν that immediately follows (cf. 3.9.2n.): προσεδρεύειν of attention to a god is not attested before imperial writers, e.g. Jos. *AJ* 3.4.1 cf. *Ap.* 1.7, but it is found in inscriptions by the second/first century BC, *IPergamon* ii 252.24; for the second century AD see *IStratoniceia* 1101.18.

προσεκύνουν: προσκύνησις is the gesture of a kiss made by raising one's hand to one's lips; cf. Burkert 1985: 75, more fully Sittl 1890: 181–2. The piety resembles that of Dio of Prusa, whose day begins with a prayer (προσηυξάμην, *Or.* 52.1).

ἐπέφερον: cf. 1.15.3n.

2.2.6: L. emphasises the rewards of piety and assures readers that there will be a happy ending. Although the idea is common, the term ἀμοιβή for divine reward is less so: cf. *Od.* 3.58, Pl. *Symp.* 202e, Ch. 1.13.10, 5.7.10, perhaps Sappho fr. 133. It is unclear whether θεῶν is masc. and general, or fem. and so refers to the Nymphs (who have not so far been called θεαί, cf. 2.20.3n.).

κύνες ... ἐκ δεσμῶν 'like the proverbial dogs unleashed'. For φασίν of proverbs cf. 1.22.1 (also canine), 4.18.3, Antipater Thess. *Anth.Pal.* 11.327.3 (= *GP* 117) αἰπόλος ἧι μεθύων οὐκ ἄν ποτε, φασί, συνῴκει. Greek may omit a term for 'like' in such comparisons: cf. *Theognidea* 347 ἐγὼ δὲ κύων ἐπέρησα χαράδρην. The image is from hunting: cf. pr.1n., 2.13.3.

ἐσκίρτων ... συνεπάλαιον 'they gambolled, piped and sang, they wrestled with their billy-goats and sheep'. Rhythm and sense exclude singing to the

animals and wrestling with one other. The miniature *fête champêtre*, like the grander one after their wedding (4.38), draws on the end of Theoc. 6, where a Damoetas kisses a Daphnis, they exchange instruments and make music, and the cows dance. Wrestling with their animals takes one stage further their sympathy with them shown when they frisked in imitation of gambolling lambs (1.9.2), and already hinted in ἐσκίρτων, a term specially used of animals since *Il.* 20.226, 228 (and always of animals elsewhere in L., e.g. 1.32.3). But wrestling also has erotic connotations: συμπαλαίειν reappears only at 3.19.2 where Lycaenion predicts C.'s distress at defloration; cf. the wrestling imagery at Luc. *Asin.* 8–10; Aphrodite as a wrestler in Soph. fr. 941.13 Radt. It is therefore significant that here the couple should wrestle only with their animals, not yet with each other, just as D. kissed animals before kissing C. (1.18.1, cf. 4.38.4).

2.3.1 ἐφίσταται ... παλαιάν 'there came up to them an old man wrapped in a goatskin cloak, wearing hide shoes, with a bag slung over his shoulder, and an old bag at that'. ἐφίσταται is used of a human coming upon a scene (cf. 2.32.1, 35.1, 4.8.1) but also of divine epiphanies (cf. 2.23.1, Philostr. *Her.* 21.5, 39.2, 45.7): here L. may hint at the supernatural. The σισύρ(ν)α is first mentioned by the Mytilenean poet Alcaeus, fr. 379 ἔνδυς σισύρναν, a text known to the lexicographical tradition (see *Et.Gen.* on ἀπατήνορα, p. 15 Calame). Most attestations of this goatskin garment from which the hairs have not been removed are in Ar.; they show that it was warm (*Clouds* 10, *Birds* 122) and suitable for an old man (*Wasps* 738). By the imperial period it was seen as rustic (Luc. *Rh.Pr.* 16, Polyaen. 8.16, [Opp.] *C.* 4.336) or primitive (Dio of Prusa, *Or.* 35.12). καρβατίνας are described by Xen. *An.* 4.5.14 as shoes of undressed leather; cf. Luc. *Alex.* 39. The πήρα, worn suspended by a strap from one shoulder (ἐξηρτημένος; cf. 4.14.1), also marks Philetas as a rustic (1.6.1n.): in cities only Cynic philosophers carried a πήρα; cf. [Dio of Prusa], *Or.* 64.18. L. may draw partly on Odysseus' transformation into an old beggar by Athena, *Od.* 13.436–8: ἀμφὶ δέ μιν μέγα δέρμα ταχείης ἕσσ' ἐλάφοιο, | ψιλόν· δῶκε δέ οἱ σκῆπτρον καὶ ἀεικέα πήρην, | πυκνὰ ῥωγαλέην· ἐν δὲ στρόφος ἦεν ἀορτήρ. But the most striking intertext is Theoc. 7.11–12, where Lycidas αἰπόλῳ ἔξοχ' ἐῴκει (cf. Bowie 1985). Here too L. has worked hard to ensure that, thanks to his kit, Philetas 'looked outstandingly like a goatherd'.

πρήραν ... πήραν: for the repetition cf. intro. p. 16.

2.3.2 Φιλητᾶς ... ἐγώ: the old man's name and musical skills recall the important Hellenistic scholar-poet Philitas of Cos, admired by Callimachus and later (for his love poetry) by Hermesianax and Propertius, and arguably drawn upon heavily by Theocritus. For the idea that his sudden appearance and his role as instructor in love may be drawn from a poem of Philitas in which the Lycidas of Theoc. 7 also figured, see Bowie 1985, Whitmarsh 2005a and, for further speculation

on Theoc.'s use of Philitas, Spanoudakis 2002. L. also seems to draw on Bion fr. 13 Gow in which a bird-catching boy tries to hunt Eros, whom he takes to be a large bird, and is advised by an old man (πρέσβυς) to desist – the hunt is fruitless, and when the boy reaches manhood Eros will come to him of its own accord (cf. Hunter 1983: 77–8). L.'s juxtaposition of ὦ παῖδες and πρεσβύτης emphasises their disparity in age and experience: contrast ἦν παρθένος, παρθένε, 1.27.2.

ὅς πολλὰ ... ᾖισα: Philetas presents his singing as having been pleasing to the nymphs, but does not imply that it was all formally addressed to them. In the pastoral world nymphs may be witnesses (Theoc. 5.17), may be invoked in song (id. 7.148), or may even teach a singer (id. 7.92–3). For the anaphora of πολλά ... πολλά ... πολλῆς in a context of pastoral song cf. Theoc. 1.74–5 (quoted 1.31.4n.) and 3.33.3n.

πολλὰ ... ἐσύρισα: the panpiper *par excellence* can be expected to respond to piping (cf. Theoc. 1.15–18). D. has alluded to Pan's goatish legs (1.16.3) and the myth of Pan and Pitys (1.27.2–4), but so far neither he nor C. has worshipped his statue beneath a pine, as the Nymphs shortly remind him (2.23.4). Here and (briefly) at 2.17.1 Philetas' recognition of Pan can be seen as introducing D. and C. to a part of their world which, like ἔρως, they do not understand, and whose importance is clearer to readers, primed by L.'s dedication at pr.3.

βοῶν ... μουσικῆι: cf. 1.27.2n.

ἥκω ... ἀπαγγελῶν: Philetas talks like the witness of a miracle that attests a god's power, as indeed he is. Cf. Lane Fox 1986, especially c. I.4 'Seeing the gods' on the continuity of belief in divine epiphanies. εἶδον (again 2.6.1) matches the emphasis on personal seeing and hearing in epigraphic records, e.g. Bernand 1960: no. 19.10 (Memnon colossus, 5 September 122) σέ δ' αὐτὸν ὅσσοις μοῦνον ἐδ[ράκην ἐμοῖς]. L.'s ὅσα, simply equivalent to ἅ (cf. 2.8.5, 10.1, 20.1), rhetorically suggests numerous miracles.

2.3.3 κῆπός ... χειρῶν 'I have a garden worked by my own hands'. The asyndeton, though common in L. (see intro. pp. 15–16), marks the beginning of Philetas' report. L. draws upon several earlier *loci amoeni*: Calypso's grove (*Od.* 5.63–74), Alcinous' garden (*Od.* 7.112–132), the spring Burina and the harvest party (Theoc. 7.7–9, 132–147). Describing *loci*, especially *amoeni*, was part of rhetorical training, Theon, *Prog.* 12.13–17 Patillon (Tempe), Hermogenes, *De ideis* 4.1 II 358.14 Spengel (= *Corpus rhetoricum* IV p. 146 Patillon); cf. Schönbeck 1962. Near-contemporary examples include Ach.Tat. 1.15 (Cleitophon's garden), Ael. *VH* 3.1 (Tempe), Philostr. *Im.* 1.6 (Erotes gathering apples in an orchard). L.'s brief *ecphrasis* of Philetas' garden is balanced by his more elaborate one of Dionysophanes' at 4.2–3n. (and stands to it as Calypso's simpler grove does to Alcinous' elaborate garden).

νέμειν διὰ γῆρας ἐπαυσάμην: cf. 1.8.3n., 19.1.

ἐξεπονησάμην: Like C.'s work on her grasshopper-cage (1.10.2), the verb picks up its use to describe L.'s creation of his text at pr.3 and symbolises that text's enduring craft: cf. ἐκπεπονημένην of the Phoenician ship at Hld. 5.18.2 with Bowie 1998: 9–10. For further resonances see O'Connor 1991.

ὅσα ὧραι ... ἑκάστην 'and all that the seasons produce it has in it every season'. The chiastic repetition ὧραι ... ὥραν emphasises the regularity of the garden's abundance, a common element in praise of gardens and of a land's fertility: cf. 4.2.6 (Dionysophanes' garden), *Od.* 7.117–18 (Alcinous' garden), Ar. *Clouds* 310 (Attica). ὅσα ὧραι φέρουσι may recall *Cypria* fr. 5.3 West οἷα φοροῦσ' Ὧραι (of spring flowers used to dye Aphrodite's clothes), quoted by Ath. 15.682d.

2.3.4 ἦρος ... ἀμφότερα: for κρίνα and ὑάκινθος cf. 1.16.4n. ἴα ἀμφότερα are (a) the dark or purple violet (cf. 1.18.2n.) and (b) the white flower λευκόϊον or ἴον τὸ λευκόν which may be either the snowdrop or hoary stock, and which Thphr. *HP* 6.8.1 notes as the first flower of spring (cf. Gow on Theoc. 7.64). The connection of Ἔρως with flowers (cf. Pl. *Symp.* 196a–b) makes this an appropriate place for him to appear.

ἀχράδες καὶ μῆλα πάντα: wild pears (ἀχράδες) and apples (μῆλα) are summer fruits (like common pears, ὄχναι) at 3.33.3: cf. 1.23.2. 3.32.2 suggests that ἀχράδες were common: so too were μῆλα, often mentioned (e.g. 1.15.3); μῆλα may include quinces (Κυδώνια μῆλα) and even peaches, apricots and citrons (cf. LSJ μῆλον (B)).

νῦν: i.e. in autumn.

συκαῖ καὶ ῥοιαὶ καὶ μύρτα χλωρά 'fig-trees and pomegranates and green myrtles'. ῥοιά can be used of both the tree and its fruit (both at 2.4.1) as can μύρτον, but the conjunction with ἄμπελοι shows that here trees are meant; moreover, myrtle-berries ripen late to an almost black colour (cf. the comparison at 1.24.3), offering winter fodder for birds (cf. 3.8.1), whereas bushes retain a rich green foliage for most of the year. L. has given μύρτον an epithet to balance πάντα qualifying μῆλα.

2.3.5 εἰς τοῦτον ... τὸ ἑωθινόν: for the pattern cf. 1.2.1n. The rare acc. τὸ ἑωθινόν 'early in the morning' (again 2.5.4), though also found in Hippocratic writing, Thphr. *On Winds* 47, and Luc. *De lapsu* 1, is probably drawn from Hdt. 3.104.2. By starting with the beginning of a day L. gives temporal depth to Philetas' report.

ὀρνίθων ἀγέλαι: the birds recall those in Calypso's grove (*Od.* 5.65 ἔνθα δέ τ' ὄρνιθες τανυσίπτεροι εὐνάζοντο) and regularly feature in a *locus amoenus*; cf. Soph. *OC* 17–18 (the Erinyes' grove), Theoc. 7.140–1, Philostrat. *Her.* 5.4. Here they prepare us for the encounter with a winged creature likened to the chick of a partridge or nightingale (2.4.2, 6.1), who likewise visits the grove early in the morning (2.5.4).

τῶν μὲν ... ᾠδήν 'some to feed, some to sing'. In so distinguishing the aims of the dawn chorus L. errs zoologically but introduces the distinction between usefulness and pleasure so common in Greek thought (cf. pr.3n.). For the abstracts cf. intro. p. 18.

συνηρεφὴς γὰρ καὶ κατάσκιος καὶ πηγαῖς τρισὶ κατάρρυτος: shady trees and water were naturally key features of a *locus amoenus* in a climate with hot, dry summers; cf. pr.1n. This garden is special in having three springs, splitting the difference between Calypso's (with four) and Alcinous' (with two). συνηρεφής and κατάσκιος evoke the description of the grove around the fountain Burina in Theoc. 7.7–9: ταὶ δὲ παρ' αὐτάν | αἴγειροι πτελέαι τε ἐύσκιον ἄλσος ὕφαινον | χλωροῖσιν πετάλοισι κατηρεφέες κομόωσαι. κατηρεφέες and συνηρεφές (twice in Ach.Tat. 1.1.3–4) are common in such contexts, and L.'s κατάσκιος is not rare; but his gloss 'if someone takes away the stone wall he will think he is looking at a grove' (for οἰήσεται cf. νομίσεις, 1.1.1n.), hints that behind L.'s picture lies one of a grove. L. may simply, as often, rework Theoc.: but spoken by Philetas the words may echo Philitas who mentioned and perhaps described Burina (fr. 24 Powell), see Bowie 1985, Hunter 1999: 154, Spanoudakis 2002.

2.4.1 ἀμφὶ μέσην ἡμέραν: for noon as a time for divine epiphanies cf. Asclepiades or Archias, *Anth.Pal.* 9.64.1 (= *HE* 1018 = 45 Sens) on Hesiod meeting the Muses; cf., 1.2.2n., 2.26.5n., Bowie 1985: 78.

ὑπὸ ταῖς ... ἔχων 'under the pomegranate and myrtle trees there caught my eye a boy holding myrtles and pomegranates'. The chiasmus draws attention to the variation: again ῥοιά is used for both fruit and tree, whereas for myrtles L. uses different terms, contrast 2.3.4n. Myrtles adorn gardens (cf. 3.5.1, 4.2.2) and provide branches for rustic couches (Pl. *Rep.* 2.372b6) rather than fruit, though they have inedible berries. The encounter draws on Moschus' poem Ἔρως δραπέτης, *Anth.Pal.* 9.440 (= 1 Gow): L. has transferred the role of Moschus' boy, eager to catch Ἔρως, to the old man who in Moschus knew better than to try: L.'s old man's advice will instead be delivered to the couple.

λευκὸς ὡς γάλα καὶ ξανθὸς ὡς πῦρ resemble the terms in which Dorcon praised himself (1.16.1). But Dorcon's hair was merely πυρρός, less striking than C.'s, which is ξανθός (1.17.3n.), and although whiteness is a mark of beauty in a woman or boy, it would not be in an older youth: cf. 1.16.1n., 5, 32.1. The comparison with πῦρ, 'fire', offers a visual point of reference and a reminder of Eros' ability to inflame: cf. 2.8.2 and 1.14.1n. Eros has golden hair in Anacreon fr. 358.2 *PMG* (χρυσοκόμης Ἔρως), a poem quoted in full by L.'s near-contemporary Athenaeus 13.599c, whence *Anacreontea* 43.12 West (Ἔρως ὁ χρυσοχαίτας).

στιλπνός: only here in L., and in classical writers only *Il.* 14.351 (of dew falling when Hera seduces Zeus); the adj. is used by Dio of Prusa, *Or.*

35.23, Luc. *Im.* 9, Julian, *Or.* 4.150c; the verb στίλβειν (on which cf. Dunbar on Ar. *Birds* 139) marks a person as beautiful at *Il.* 3.392 (Paris), Theoc. 2.79–80 (Delphis, who is likewise ξανθός, 78), Philostr. *Her.* 40.6 (Paris); cf. the description of κάλλος as στίλβον ἐναργέστατα, Pl. *Phdr.* 251d2–3.

ὡς ἄρτι λελουμένος: as indeed he may have been: cf. 2.5.4n. L. perhaps recalls Theoc. 2.80 (cf. previous n.).

γυμνὸς ἦν, μόνος ἦν: L. puts Eros in a situation in which a gazing man would be encouraged to feel ἔρως for him if he were a mortal παῖς καλός, and Eros' behaviour at 2.4.4 has indeed that consequence. L. may also create apprehension by recalling the stories of Actaeon's and Teiresias' fateful encounters with naked goddesses.

ἔπαιζεν ... τρυγῶν 'he was having fun picking fruit as if it were from his own garden'. Cf. the Erotes gathering apples in Philostr. *Im.* 1.6. (cf. 2.10.3n.).

2.4.2 ὑπ' ἀγερωχίας 'in his impetuosity'. For the adj. ἀγέρωχος cf. 1.28.2n. The noun is post-classical: cf. Plb. 10.35.8, Dio of Prusa, *Or.* 32.9 (Cynics' insolent self-confidence), Philostr. *VA* 2.28 (pl. meaning 'acts of bravado').

κούφως: κοῦφα, the neut. pl. acc. of the adj. κοῦφος, is used adverbially of the couple's scampering in imitation of lambs at 1.9.2 and of the movements of Philetas' son Tityrus (also ἀγέρωχος) at 2.32.1. But Eros' lightness is a metaphor for love's fickleness: cf. Soph. *Ant.* 617 ἀπάτα κουφονόων ἐρώτων.

ὑπέφευγε 'would retreat out of my reach', a sense most familiar in military narrative: cf. Hdt. 4.111.2, Thuc. 3.97.2, often in Plut. (e.g. *Publ.* 22.3) and App. (e.g. *Syr.* 107), but elsewhere in the novelists only in Hld. (2.7.3, etc.). It is rare in non-military contexts: Luc. *Pisc.* 16 (of Ἀλήθεια) and Hld. 1.9.3 (the only other erotic context).

ὑποτρέχων ... ὑποκρυπτόμενος: L. stresses Eros' fugitive behaviour by repetition of the prefix ὑπο-. For ὑποτρέχειν with dat. cf. 3.21.3 and (nearer to this sense) [Plut.], *Regum et imperatorum apophthegmata, Themistocles* 13 = *Mor.* 185e. ὑποκρύπτεσθαι is much rarer, though cf. *Il.* 15.626 ἄχνηι ὑπεκρύφθη (of a ship); the middle in this sense is unparalleled.

ὥσπερ πέρδικος νεοττός: three of L.'s four mentions of chicks are in similes (cf. 2.6.1, 3.20.3). Here the attempt to shelter under foliage recalls the νεοττοί in the portent at *Il.* 2.312 ἔνθα δ' ἔσαν στρουθοῖο νεοσσοί, νήπια τέκνα, | ὄζωι ἐπ' ἀκροτάτωι πετάλοις ὑποπεπτηῶτες (perhaps echoed at 3.33.4n.), while *Il.* 9.323–4 is evoked at 3.20.3n. The young of any bird necessarily run for cover before they can fly, but even adult partridge hug the ground and never perch high. The πέρδιξ known to L. from literary texts and from life was probably the Greek partridge, *Alektoris [graeca] chukar*, the species found in the Aegean islands and Asia Minor, not *perdix perdix*: cf. Dunbar on Ar. *Birds* 297, Arnott 1977a and 2007: 336. L.'s

comparison of Eros to a young bird (repeated 2.6.1) also owes something to Bion fr. 13 Gow (cf. 2.3.2n.).

2.4.3 καίτοι 'Now. . .', introducing a new angle on a theme: cf. 4.17.4.

γαλαθηνούς 'unweaned', analogous to the calves' epithet ἀρτιγεννητούς.

πολλάκις ... ἀρτιγεννήτους: cf. 1.18.1n. The parallel between the couple's and Philetas' bafflement prepares us for their attempts precisely to implement his remedy (2.7.7; cf. 2.8.5 etc.).

ποικίλον 'devious' cf. LSJ III.3c.

ἀθήρατον 'impossible to catch', only here in the novelists, and not found before Philo, *De specialibus legibus* 3.44, *De virtutibus* 40.1; cf. later [Opp.] *C.* 1.514, Ael. *NA* 1.4, 5.6 (in the sense 'not caught') and δυσθήρατος 2.5.2n. The elusiveness of the boy Eros (cf. 2.5.2) symbolises the couple's difficulty in learning the theory and practice of ἔρως: cf. pr.1n. For the hunting image here and in pr.1 see Paschalis 2005, Bowie 2015.

τίνος ... τρυγᾶι 'which of my neighbours was his father': Philetas still thinks the boy is a mortal.

2.4.4 ἐγέλα ... θυμοῦσθαι 'began to giggle and throw the myrtle berries at me and somehow or other to charm me out of my anger'. Laughter (cf. Sappho fr. 31.5 γελαίσας ἰμέροεν), pelting with fruit (cf. 1.15.3n.), and charming (e.g. *Od.* 18.212) are all features of erotic behaviour; L. never uses θέλγειν of ἔρως, but comes near at 2.7.6. For πάνυ cf. 1.4.3n.

εἰς χεῖρας ἐλθεῖν 'to come into my arms', though elsewhere the phrase is usually of conflict. Philetas now treats the παῖς καλός as a potential ἐρώμενος: cf. 2.4.3n.

ὤμνυον κατὰ τῶν μύρτων 'I swore by the myrtle berries'. Philetas swears not merely by a constituent of the rustic scene, as later C. asks D. to swear by his goats (2.39.4n.), but by a symbol of ἔρως (cf. 1.24.3n.).

ἐπιδοὺς μήλων καὶ ῥοιῶν 'giving him some of my apples and pomegranates besides', sc. in addition to letting him keep the myrtle berries; for the use of ἐπιδιδόναι with the partitive gen. cf. Xen. *Cyr.* 1.5.1.

τρυγᾶν τὰ φυτά 'pick fruit from my trees'.

τυχὼν ... ἑνός: lovers' gifts, in exchange for which sexual favours might be expected, regularly included fruit; cf. 1.15.3.

2.5.1 πάνυ καπυρὸν γελάσας 'with a quite unrestrained burst of laughter'. For καπυρόν of unchecked laughter cf. Nossis, *Anth.Pal.* 7.414.1 (= *HE* 2827), Alciphron, 3.12.4. Here it contrasts with Eros' quieter reaction at 2.4.4.

οἵαν ... γενόμενος: 'of a quality matched neither by a swallow nor by a nightingale nor by a swan that has reached old age like me'. Nightingales were songsters *par excellence*, cf. 1.14.2n., 3.12.4n. So too were swans: cf. Alcman, fr. 1.100–1 *PMG*, Ar. *Birds* 769, Posidippus, *Anth.Pal.* 5.134.3 (= *HE* 3056 with Gow–Page's note), Leonidas, *Anth.Pal.* 7.19.1–2 (= *HE* 2321–2), above all when approaching death; see Aelian, *NA* 5.34, Call. fr.

1.39–40 Pfeiffer with Harder 2012: vol. II, 88–9, Arnott 1977b; for γέρων to mark that time cf. Eur. *HF* 110, 692. The swallow was not, although its classical association with barbarian speech (e.g. Ar. *Frogs* 683) may have disappeared by the imperial period; cf. the praise of the woman Homonoia in *IG* xiv 1892 (early first century AD). L. includes it partly to make up a tricolon, partly to remind us of its involuntary erotic role at 1.26.1n.

ὦ Φιλητᾶ, φιλῆσαι: the pun points to the importance of Philetas' speaking name – as his story shows, he has a special relationship to ἔρως.

ὅρα ... τὸ δῶρον 'but consider whether the gift is appropriate to your age'. For this sense of ὅρα, esp. in the imp., cf. [Aes.] *Pr.* 997 etc. Mortals notoriously ask gods for gifts which turn out to bring more pain than satisfaction.

2.5.2 δυσθήρατός εἰμι: first in Arist. *HA* 615a22 (literally, of animals), later metaphorically Philo, 1.234, Plut. *Per.* 13.16 (τἀληθές); cf. ἀθήρατον, 2.4.3. The self-description may raise the question whether ἔρως might have been a possible object of the narrator's hunting (θηρῶν) at pr.1: see Paschalis 2005, Bowie 2015.

καί ἱέρακι καὶ ἀετῶι ... ὄρνις: Philetas' comparison had been to birds that give pleasure; significantly Eros matches himself with predators.

Κρόνου ... χρόνου: for the link between Kronos and χρόνος, which some theorists saw as more than merely a jingle, cf. Pherecydes Syr., DK 7 B9.6, Philolaus *ap.* Lyd. *Mens.* 4.1, Arist. *Mu.* 401a5. For the antiquity of Eros cf. Hes. *Theog.* 120–2, Pl. *Symp.* 178b–c, Luc. *DDeor.* 6.1. Hesiod's cosmogonic tradition of a primeval and generative Eros (cf. 2.7.2n.) persisted alongside the conception of Eros as a beautiful παῖς developed in art and sympotic poetry.

2.5.3 καί σε ... βουκόλιον καὶ παρήμην σοι: as παρήμην shows, the sense of the part. νέμοντα is impf. rather than pres., though the pres. main verb οἶδα is surprising, and Reeve's conj. εἶδον attractive. L. varies the epic use of πλατύ of large herds, always of goats in the phrase αἰπόλια πλατέ' αἰγῶν, *Il.* 2.474, *Od.* 14.101, Hes. *Theog.* 445.

πρωθήβην marking the age at which D. himself now is (in Attic ἔφηβος) and termed ποιητικόν by Pollux 2.9, has epic ancestry: *Il.* 8.518 couples παῖδας πρωθήβας and πολιοκροτάφους ... γέροντας as two categories who do not fight, *Od.* 8.263 (mentioned by Ath. 1.15d) uses κοῦροι | πρωθῆβαι of Phaeacian dancers. Rare even in poetry, it appears in a few prose texts of the later second century AD: App. *Hisp.* 65, Luc. *DMort.* 15.2 (contrasted with old men), *De dea Syria* 35.

πρὸς ταῖς φηγοῖς ἐκείναις 'by those oaks over there'. We have learnt that D. and C. too habitually sit under a δρῦς (1.12.5, 13.4n.) and they do so again at 2.11.1, 38.3, 3.12.2, 16.1. However three times a φηγός is described in similar terms (2.21.3 τὴν φηγὸν ... ἔνθα καθέζοντο, 30.2 τὴν συνήθη φηγόν, 4.15.2 ὑπὸ τῆι φηγῶι): L. seems to use the terms interchangeably, and so

the description of Philetas συρίττοντι πρὸς ταῖς φηγοῖς sets up a parallel between him and D.: cf. (D.) ὑπὸ τῆι δρυὶ τῆι συνήθει καθεζόμενος ἐσύριττε 1.13.4. The φηγός, not found in Theoc., appears at [Theoc.] 12.8, whence perhaps Virg. *Ecl.* 1.1 *sub tegmine fagi* (but cf. Hubbard 2008: 83). The φηγοί here may derive from the poet Philitas: cf. Bowie 1985.

ἡνίκα ἤρας Ἀμαρυλλίδος: the serenading of an Amaryllis by the unnamed rustic comast of Theoc. 3 and her role as beloved of Lycidas (who has a son or helper Tityrus) in Virg. *Ecl.* 9.22 may suggest that they and L. knew poetry of Philitas which had a Lycidas in love with an Amaryllis; see Bowie 1985: 80–1. Amaryllis does not appear with Philetas later in our story (not even in the curtain call at 4.38.2): we should imagine L.'s Amaryllis (like that in Theoc. 4.38) is now dead.

καίτοι ... παρεστῶτα 'although standing very close to the girl' – so to make her return Philetas' love (as the following sentence shows). Greeks since Homer had treated gods as capable of a presence invisible to mortals: cf. *Il.* 1.198, where Athena is seen only by Achilles, and Pan's invisible presence at 2.24.4 ff. Eros often stands next to a lover or beloved in Greek vase-painting, e.g. *LIMC* III *Eros* no. 829. For καίτοι with a participle (already in classical writers, see LSJ III) cf. 2.33.1, 3.8.2, 4.16.3.

ἀγαθοὶ βουκόλοι καὶ γεωργοί: those that farm are presumably already middle-aged (cf. 1.8.3n.), and in the event we meet only his youngest son, a boy who is younger than either category, 2.32.1.

2.5.4 ποιμαίνω: a well-established metaphor for 'tending' (cf. LSJ II) but a nice conceit in a pastoral narrative, perhaps subverting the conclusion of Theoc. 11 οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα | μουσίσδων, ῥᾶιον δὲ διᾶγ' ἢ εἰ χρυσὸν ἔδωκεν (80–1). We know that the couple's emotional development is Eros' doing (1.11.1n.); he is again presented as their ποιμήν at 3.12.1, and at 4.39.2 they dedicate an altar of Ποιμὴν Ἔρως.

ἡνίκα ... ἑωθινόν: cf. 1.10.1 for the couple's inseparability, 2.3.5n. for τὸ ἑωθινόν.

κἀν ταῖς πηγαῖς ... λούομαι: Eros' bath links him with his two charges whose baths have made them fall in love.

διὰ τοῦτο ... ἀρδόμενα: ἄρδειν 'to water' is almost confined to poetry and Hdt. The idea that Eros' bath-water makes flowers and trees beautiful carries one supernatural step further C.'s inference that D.'s bath has made him beautiful, 1.14.3n. Greek religious belief allowed springs magical qualities: cf. the spring Canathus near Nauplia, where Hera's annual bathing restored her virginity (Paus. 2.38.2), and for a near-contemporary review of the powers of river waters and springs Ath. (*epit.*) 2.41–3.

2.5.5 ὅρα δὲ ... κατακέκλασται 'Look to see whether any of your trees has had its branches broken'; cf. below on πεπάτηται. Eros picks up Philetas' fears of 2.4.2. L. may recall the lightness of movement (cf. κούφως 2.4.2) attributed to Eros by Alcman fr. 58 *PMG* μάργος δ' Ἔρως

οἷα <παῖς> παίσδει | ἄκρ' ἐπ' ἄνθη καβαίνων, ἅ μή μοι θίγῃς, τῶ κυπαιρίσκω, known from Hephaestion 13.6 (mid-second century AD).

μὴ ... τετρύγηται: Philetas has seen Eros with fruit, but miraculously none has actually been plucked.

πεπάτηται: trampling of flowers and breaking of branches (along with uprooting of plants) is later perpetrated upon Dionysophanes' garden by Lampis (4.7.3, 8.3). Just as that act of vandalism symbolises the destructiveness of bad ἔρως, so this assertion by Eros himself suggests that good ἔρως, however strong, need not be destructive. For divinities' capacity to leave no tracks cf. Philostr. *Her.* 13.1.

καὶ χαῖρε 'and rejoice'. By giving the reason in the participle θεασάμενος L. revivifies the tired conventional greeting 'farewell'.

μόνος ἀνθρώπων: claims to unique achievements were often made in inscriptions commemorating individuals (e.g. *IEph* 1149 πρῶτος καὶ μόνος Ἑλληνικὸς καὶ Ῥωμαϊκὸς ποιητής, *IMagn.* 180–1) and in sophists' speeches, but not (understandably) in the epigraphy of public cults. L. adapts language used by historians for a πρῶτος εὑρέτης (cf. Hdt. 1.25.2 on Glaucus of Chios: μοῦνος δὴ πάντων ἀνθρώπων ...) or a unique group or individual, and by orators in laudations: cf. Aristides, *Or.* 1.322 L–B μόνοι ἁπάντων ἀνθρώπων, τὸ λεγόμενον δὴ τοῦτο. There are many examples in imperial Greek literature, e.g. Aristides, *Or.* 1.43 and 280 L–B, Paus. 6.15.9, Philostr. *VA* 5.4, 7.32, but none in the other novels.

2.6.1 ἀνήλατο: L. also uses the simple ἅλλεσθαι (1.9.2, 2.32.1) of actions he compares to animal movements; he has already compared Eros to a partridge's νεοττός (2.4.2n) and to a nightingale (2.5.1n.), images ἀηδόνος νεοττός combines.

κλάδον ... εἰς ἄκρον 'and moving from branch to branch clambered through the foliage to the top'. D. will later repeat Eros' climb to a topmost branch at 3.34. The conjunction of a young nightingale and the phrase κλάδον ἀμείβων ἐκ κλάδου may recall Theoc. 15.120–2 combined (as suggested by Hunter 1983: 60) with Theoc. 29.14–5. For further use of Theoc. 29 see 3.34.2n. Its use in Philetas' speech might again suggest that both drew on Philitas' poetry.

εἶδον: cf. 2.3.2n.

πτέρυγας ... τοξάρια: the unmistakeable features that Eros had in the dream at 1.7.2. τοξάρια (cf. 1.7.2n.) here probably 'bow and arrows' rather than pl. for sing. 'bow'; cf. τόξα at X.Eph. 1.2.6.

καὶ οὐκέτι ... αὐτόν 'and then both they and he disappeared from sight'. The manner of disappearance of one thought to be a god was always an important proof of divinity: cf. *Il.* 13.71 (parodied at Hld. 3.12.2), *Od.* 3.371–3.

2.6.2 εἰ δὲ ... ἐκτησάμην: L. picks up μάτην by ματαιοτέρας and perhaps recalls Theoc. 10.40 ὤμοι τῶ πώγωνος, ὃν ἀλιθίως ἀνέφυσα. Philetas'

conditionals are in tension, the first implying that in general age confers sagacity, the second that it may reduce mental capacities. For κτᾶσθαι of personal attributes cf. 1.17.3. The nearest classical uses are Soph. *Ph.* 1281 (of another's φρήν), Thuc. 1.123.4 (τὰς ἀρετάς).

κατέσπεισθε 'you have been dedicated to' (perf. pass. of κατασπένδειν), a sense we do not find before Hellenistic Greek. L. may recall Antipater of Sidon (on Anacreon), *Anth.Pal.* 7.27.9–10 (= *HE* 268–9) τρισσοῖς γάρ, Μούσαισι Διωνύσωι καὶ Ἔρωτι, | πρέσβυ, κατεσπείσθη πᾶς ὁ τεὸς βίοτος. Cf. also D.S. 5.31, Strabo 3.4.18, 4.4.5, Plut. *Alex.* 50.4. Philetas repeats the element in Eros' speech that is crucial for the story, Eros' management of the couple's ἔρως, something that readers have known since 1.7.2 but that D. and C. learn only now.

2.7.1 μῦθον οὐ λόγον: the sense of μῦθος here is much that of 'myth', a story whose value lies in its deeper meaning and the pleasure it gives rather than its literal truth (which is used to assess a 'report', λόγος). Cf. 2.27.2 (of L.'s own story), 33.3, 35.1, 37.1 (the tale of Syrinx), 3.22.4 (the tale of Echo) and μυθολογῶν at 1.27.1 (the tale of the φάττα). At 4.20.1 μῦθοι are 'fictions' or 'lies'; cf. τὸ μυθῶδες, Thuc. 1.22.4.

πότερα παῖς ἢ ὄρνις, καὶ τί δύναται 'whether a boy or a bird, and what were his powers'. L. continues to underline the couple's naive ignorance (cf. 1.13.5, 2.8.1), initially attributed to their parents too, 1.8.2. L. may recall Empedocles, DK 31 B117 ἤδη γάρ ποτ' ἐγὼ γενόμην κοῦρός τε κόρη τε | θάμνος τ' οἰωνός τε καὶ ἔξαλος ἔλλοπος ἰχθύς (known e.g. to D.L. 8.77).

πάλιν ... ἔφη: πάλιν invites us to see this as a development of his earlier account.

πετόμενος: 'winged', lit. 'flying'.

καὶ νεότητι ... ἀναπτεροῖ: each attribute picks up an adj. in the previous sentence, and the sentence as a whole offers a longer *tricolon auctum* than its predecessor, a pattern that recurs repeatedly in this speech (κρατεῖ ... κρατεῖ ... κρατεῖ; τὰ ἄνθη ... τὰ φυτὰ ... διὰ τοῦτον ... ; οὔτε ... οὔτε. . . οὔτε ... ; ἐβόων ... ἐσιώπων ... εἰς ποταμοὺς . . .; all but the second of these with rhyme). The idea of love giving souls wings derives from Pl. *Phdr.* 246a7–e2, 249d4–e1, esp. 255c5–8: 'so the stream of beauty goes back into the beautiful person through his eyes, which is its natural route to his soul, arriving and giving it wings' (οὕτω τὸ τοῦ κάλλους ῥεῦμα πάλιν εἰς τὸν καλὸν διὰ τῶν ὀμμάτων ἰόν, ἧι πέφυκεν ἐπὶ τὴν ψυχὴν ἰέναι, ἀφικόμενον καὶ ἀναπτερῶσαν); cf. 1.22.4n. Both Cratinus fr. 379 K–A and Eupolis (cf. fr. 342 K–A) seem to have used the phrase ἀναπτεροῦν τὴν ψυχήν, as noted by Phrynichus, *Praeparatio Sophistica* 15.6 de Borries.

2.7.2 στοιχείων: cf. 2.29.2n.

κρατεῖ δὲ τῶν ὁμοίων θεῶν 'and he has power over those who are, like him, gods'. For Eros as a cosmic power cf. Hes. *Theog.* 116–22, Empedocles

(recalled by Men.Rh. III 401.4 Spengel = Russell and Wilson 1981: 138), Lucr. 1.1–27, Orph. *H.* 58 (both these influenced by Empedocles), Ch. 6.3.2. Hunter 1983: 32 notes the similarity to other monotheistic claims in this period (comparing Apul. *Met.* 11.5) but correctly sees rhetorical play with the motif (e.g. as by Men.Rh. above) as counting against any serious religious intent here (*contra* Chalk 1960: 33).

2.7.4 ἔγνων δὲ ἐγώ: personal testimony to a god's power is a frequent feature of imperial Greek religious inscriptions (cf. 2.3.2n.). Philetas' examples appropriately begin with pastoral animals.

καὶ ... ἐμυκᾶτο 'and it used to bellow as if stung by a gadfly'. L. gives Philetas extreme stylistic naivety in not subordinating this clause to ἔγνων; cf. the parataxis in the sentence αὐτὸς μὲν γάρ ... ἠιρούμην. For οἴστρωι cf. 1.13.6n.

καὶ τράγον ... πανταχοῦ 'and a billy-goat who kissed a nanny-goat, and it used to follow her everywhere'. In a sexual context L. elsewhere uses φιλεῖν only in the sense 'to kiss', so φιλήσαντα here is not simply 'became enamoured of', a weaker version of the previous clause's ἐρασθέντα. Philetas' exposition stresses kissing (cf. 2.7.7), which was foregrounded at the start of his exchange with Eros (2.4.4–5.1), and kissing has been the beginning of the couple's ἔρως.

αὐτὸς μὲν γάρ ...: for μὲν γάρ where we might expect a particle marking climax (e.g. καὶ δὴ καί) cf. 4.8.2. But L. only once (3.15.3 καὶ δή ποτε) uses καὶ δή (often in X.Eph. and Ach.Tat.), never καὶ δὴ καί (a few times in X.Eph. and Hld.).

Ἀμαρυλλίδος: cf. 2.5.3n.

καὶ οὔτε ... ἠιρούμην: Philetas' symptoms replicate those felt by D. and C. (1.13 and 17), as they shortly remark. For rejection of food and inability to sleep cf. 1.13.6n., for rejection of drink 1.17.4.

2.7.5 ἤλγουν ... ἐψυχόμην: cf. 1.14.1n., 17.2n. ἀλγεῖν τὴν ψυχήν is a phrase from Hdt. (3.40.4, 43.2).

ἐβόων: this symptom alone has not been attributed to D. or C., and prepares the reader for Philetas' likewise different reaction of calling on Pan for assistance (something D. will shortly fail to do: cf. 2.23.4).

ἐσιώπων ... εἰς ποταμοὺς ἐνέβαινον: cf. D.'s silence at 1.17.4 and his drinking river water to cool his καῦμα at 1.23.2. The bold ὡς νεκρούμενος, 'as if becoming a corpse', may recall Sappho fr. 31.15 τεθνάκην δ' ὀλίγω 'πιδεύης | φαίνομ' ἔμ' αὔτ[αι (cf. 2.4.4n.), but the word itself is post-classical, first in *Ep.Rom.* 4.19, later Gal. XI 265 Kühn, M. Ant. 7.2, and νεκρωθείς *IG* XIV 1976.5 = *GVI* 1169 = Kaibel 642 (Rome, third or fourth century AD). For εἰς ποτάμους ἐνέβαινον cf. the girl compared to a calf (*iuuenca*) resorting to rivers to combat heat, *fluuiis grauem solantis aestum* (Hor. *Odes* 2.5.6–7), perhaps another image from Philitas.

2.7.6 ἐκάλουν ... ἐρασθέντα: Pan's pursuit of Pitys, alluded to in the story of the φάττα (1.27.2n.) but never told at length, was well enough

known for its element of violence to come to the reader's mind. That mention of Pitys introduces Eros' potential for violence is supported by the following mention of Echo, whose macabre story is told in full at 3.23.

τὸ Ἀμαρυλλίδος ὄνομα μετ' ἐμὲ καλοῦσαν: cf. Virg. *Ecl.* 1.5 *formosam resonant Amaryllida siluae*, suggesting a common source (Bowie 1985: 80–1), but for an explanation of Tityrus and Amaryllis without resort to Philitas see Hubbard 2008: 83–5.

κατέκλων τὰς σύριγγας: the same mark of grief as at Dorcon's tomb (1.31.3).

2.7.7 Ἔρωτος γὰρ ... λαλούμενον 'For there is no remedy for love, not one that is drunk, not one that is eaten, not one that is uttered in incantations ...' The sentence (another *tricolon auctum*, this time with both anaphora and rhyme) recalls Theoc. 11.1–2 (see Hunter 1999 on 11.1–6) οὐδὲν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλο, | Νικία, οὔτ' ἔγχριστον, ἐμὶν δοκεῖ, οὔτ' ἐπίπαστον, | ἢ ταὶ Πιερίδες (itself perhaps recalling Eur. *Hipp.* 516 πότερα δὲ χριστὸν ἢ ποτὸν τὸ φάρμακον;). Philetas' specification ἐν ᾠδαῖς, which could be 'in songs' or 'in spells', recalls Theoc.'s insistence that poetry *could* help, something L. has claimed for his own literary creation at pr.3 ὃ καὶ νοσοῦντα ἰάσεται καὶ λυπούμενον παραμυθήσεται. But it would not advance L.'s plot if Philetas here advocated composing love poetry instead of embracing naked. For sexual union as the φάρμακον of desire cf. Ch. 6.3.7 φάρμακον γὰρ ἕτερον Ἔρωτος οὐδὲν πλὴν αὐτὸς ὁ ἐρώμενος, and for φάρμακον in an erotic context cf. 1.22.3n.

φίλημα ... σώμασι 'kissing and embracing and lying down together naked'. This practical (but crucially incomplete) recommendation is essential to advance D. and C. to their next stage of acquaintance with ἔρως: they attempt it without effect at 2.11, 3.14 (cf. 3.24.2–3).

2.8.1 τοσαῦτα παιδεύσας αὐτὸς ἀπαλλάττεται: a Herodotean summing-up and transition (cf. 1.30.1 of Dorcon, 3.20.1 of Lycaenion; contrast 2.16.1n.). ἀπαλλάσσεσθαι is very common in Hdt, e.g. συνθέμενοι ταῦτα ἀπαλλάσσοντο 1.82.4, etc.; so too τοσαῦτα, e.g. 1.128.2 (τοσαῦτα εἴπας). Philetas' instruction is both theoretical and (cf. 2.7.7n.) practical.

ἔριφον ἤδη κεράστην: so far kids have only been specified as unweaned (2.4.3); that this one has horns marks the advance of the seasons and reflects the couple's growing maturity.

τότε πρῶτον ... ὄνομα: cf. 1.13.5.

τάς τε ψυχάς ... λύπης 'their hearts were cramped with pain'. For συστέλλεσθαι of physical contraction in response to pain cf. Ach.Tat. 3.8.3, 6.6.2.

παρέβαλλον οἷς ἤκουσαν τὰ αὐτῶν 'they began to compare their own experiences with what they had heard'; οἷς ἤκουσαν is a contraction for τούτοις ἃ ἤκουσαν. These nocturnal ruminations accompany the ἀγρυπνία that both they and Philetas suffer (cf. 2.9.2).

2.8.2 ἀλγοῦσιν ... τὸ πῦρ: for the symptoms cf. 2.7.4–5nn. L. skilfully varies the form of the four phrases that register the similarity.

ἐπιθυμοῦσιν ἀλλήλους ὁρᾶν: in the fifth limb L. reverses the order, first noting a more general and psychological mark of love, implicit in the general behaviour of D. and C. and of Philetas rather than explicit in the diagnoses at 1.14 and 18 or 2.7.4–7, then following it with the symptom which it explains (διὰ τοῦτο ...) and which adds a fact to what we already know.

2.8.3 σχεδόν 'surely', again 2.9.2.

ἢ τοῦτο μέν ἐστιν ὁ ἔρως 'Or is *this* (i.e. my own feelings) love?' The idea that only the thinker of these thoughts (presented as the independent reflections of each alike) might be in love arises from Philetas' initially unreciprocated feelings; it is immediately rejected because D. and C. each know the other's emotions to be the same.

2.8.4 τὸ ἐκ τοῦ κήπου ... ἐκέλευσε: the demonstrative ἐκεῖνο qualifies παιδίον ('that little boy'), not ὄναρ, here adverbial (cf. LSJ II), unlike its use as a noun at 1.7.1. For contemporary disagreement about the syntax of ὄναρ cf. Phrynichus, *Ecl.* 396 Fischer, condemning Polemo's use of κατ' ὄναρ in a dedication (*IPergamon* 273), although that phrase also appears in Aristides, *Or.* 47.21 Keil.

πῶς ... καταλήψεται: of the two rhyming cola of similar structure and length the first fits only the anthropomorphic epiphany and offers no allegorical sense. For the speed imparted to ἔρως by his wings cf. Bion, fr. 14.6–7 Gow, Ach.Tat. 2.5.2.

2.8.5 ἐπὶ τὰς Νύμφας δεῖ βοηθοὺς καταφυγεῖν 'We must resort to the Nymphs to help us', as C. will do at 2.21.2. So far the couple regard only the Nymphs as their divine protectors: cf. 1.9.2, 32.2.

ζητητέα: the term reminds us that L.'s story is of D. and C.'s quest for ἔρως (cf. 3.13.4, 17.3, 18.4, 33.2n.) or of a means towards it (3.4.4, 28.2).

φίλημα ... χαμαί: a slight but significant variant on Philetas' prescription – κεῖσθαι γυμνοὺς χαμαί omits the physical closeness suggested by συγκατακλιθῆναι γυμνοῖς σώμασιν. But the two further variants at 2.9.1, 10.1 are not substantively different.

κρύος ... Φιλητᾶν 'It is cold, but we shall face it bravely following the example of Philetas.'

καρτερήσομεν: fear of the cold is a touch of humour at the expense of rustic simplicity: neither D. nor C. have hitherto hesitated to strip, but autumn advances.

κρύος is picked up in L.'s description of winter (3.10.1). The reference to love-making in the cold plays with the *topos* of the cold endured by the excluded lover: cf. Prop. 1.16.23, 2.9.41, perhaps Theoc. 7.124.

2.9.1 τοῦτο ... παιδευτήριον 'Such was their overnight schooling'. παιδευτήριον appears first in late Hellenistic Greek for '(source of)

school(ing)': cf. D.S. 13.27.1, Strabo 4.1.5 (both alluding to παίδευσιν at Thuc. 2.41.1) intro. p. 5.

τῆς ἐπιούσης ἡμέρας: cf. 1.13.4, 22.4n.

καὶ περιέβαλον ... ἐπαλλάξαντες 'threw their arms about each other in a mutual embrace'. For a similar use of ἐπαλλάττειν cf. Plut. *Luc.* 21.5.

θρασύτερον ... αἰπόλων 'for this was too bold not only for a maiden but even for a young goatherd'. It might be assumed that a παρθένος would avoid forward sexual behaviour, but not a goatherd. Although L. has hitherto presented both C. and D. as different from their peers, his use of the pl. here invites us to ask what it would be like if they behaved similarly, and the implied contrast between male and female behaviour augments our perception of D. as more self-assertive than C. (cf. 1.27.2n., 28.2n.).

2.9.2 νὺξ ἐπῆλθεν: for the verb's omission (as in V²) cf. Aeschin. 3.71 νὺξ ἐν μέσωι, above 2.8.5 κρύος μέν.

ἀγρυπνίαν: cf. on 1.13.6.

ἔννοιαν ... τῶν παραλελειμμένων 'reflection upon what they had done and castigation of what they had omitted to do'.

οὐδὲν ὄφελος: cf. 2.14.2n.

καὶ οὐδὲν πλέον 'and that got us no further forward'.

2.10.1 καὶ ὄνειρα ἑώρων ἐρωτικά: since all other dreams in L. are prescriptive or premonitory these should be read not simply as erotic dreams reflecting a lover's waking preoccupations (as at Ch. 5.5.6, Ach. Tat. 1.6.2–6: for many examples in the *Anthology* Plastira-Valkanou 1999) but as a divinely inspired encouragement towards (cf. 2.10.2 ἐνθεώτεροι) and prefiguration of the sexual union the couple will eventually achieve (cf. 2.11.2).

2.10.2 ἐνθεώτεροι: of erotic excitement at Xen. *Symp.* 1.10; cf. Pl. *Symp.* 179a.

ῥοίζωι 'whistling', a herding technique recalling that of the Cyclops in *Od.* 9.315 (πολλῶι δὲ ῥοίζωι πρὸς ὄρος τρέπε πίονα μῆλα) and used in L. only here (where apparently both D. and C. whistle) and 3.28.1 (only D. whistles).

προσέδραμον: for the verb in a context leading to a kiss (again 4.12.1) cf. Ch. 1.1.15, Men. *Perikeiromenē* 155–6: εὐθὺ προσδραμὼν | ἐφίλει; for other links with that play cf. 1.5.3n., 4.35.3n.

2.10.3 τὸ δὲ τρίτον ... ἐβράδυνε 'but the third remedy came more slowly'. L. further prolongs the voyeuristic reader's suspense. For βραδύνειν with a non-personal subject cf. Philostr. *Im.* 1.6.1 βραδύνει σοι τοῦτο; (cf. 2.3.3n.)

ἔστε τύχηι ... ἔπραξαν: one of very few things to happen by chance in the novel; cf. pr.1n.

2.11.1 ὑπὸ στελέχει δρυός: a regular haunt of D. and C.; cf. 1.12.5n., where sitting ὑπὸ στελέχει δρυός had similarly been followed by progress in their erotic experience (cf. 2.5.3n.).

ἀπλήστως: cf. 1.25.1n.

γευσάμενοι ... τῆς ἡδονῆς 'after tasting the delight that lies in a kiss they began to take their fill of pleasure insatiably'. This use of ἐμφορεῖσθαι, found first at Hdt. 1.55.1, is especially common in post-classical Greek: cf. 3.9.4, Philostr. *Her.* 11.2

ἦσαν ... προσβολήν 'There were also embraces, which squeezed their bodies as their lips met'. The abstracts (cf. intro. p. 18) περιβολαί and προσβολήν create a jingle matching the relation between the acts. The sequence φίληματι ... περιβολαί picks up Philetas' prescription at 2.7.7 (cf. 8.5, 9.1) so that readers now expect the third φάρμακον. For θλίβειν in an erotic context cf. [Theoc.] 20.4 χείλεα θλίβειν. For προσβολαί of kissing cf. Eur. *Supp.* 1138 προσβολαὶ προσώπων, Ach.Tat. 5.8.3 τὰς προσβολὰς τῶν ἀσπασμάτων.

2.11.2 βιαιότερον ... ἐπισπασαμένου 'Now when Daphnis pulled her somewhat violently towards him'. L. re-introduces the theme (first associated with Dorcon at 1.20, and later elaborated: cf. 2.34, 3.23) of persistent elements of violence in male sexuality.

κλίνεταί πως ἐπὶ πλεύραν 'somehow lay down on her side'. The posture recurs in Lycaenion's foreplay, 3.18.4.

συγκατακλίνεται: the crucial term of 2.7.7.

τῶν ὀνείρων τὴν εἰκόνα 'what had been represented in their dreams'. What they had dreamt was an insubstantial imitation of the real thing: cf. εἰκόνα in 1.11.2. Even though this attempt is unsuccessful their act of recognition (γνωρίσαντες) is important for their progress and gives a Platonist colour to their learning process.

συνδεδεμένοι: echoing Pl. *Symp.* 202e ὥστε τὸ πᾶν αὐτὸ αὑτῶι συνδεδέσθαι.

2.11.3 εἰδότες ... οὐδέν 'but knowing nothing of the next stage'.

τοῦτο ... ἀπολαύσεως 'that this was the ultimate pleasure of love'. πέρας may connote 'culmination' (cf. LSJ II.2) and not simply 'limit'.

διελύθησαν 'they separated', of the physical parting of their bodies.

τὴν νύκτα μισοῦντες: an inversion of the common pattern where lovers part reluctantly at daybreak.

ἴσως ... τῶν ἀληθῶν 'and perhaps they would have done something that was the real thing'. Having brought D. and C. so near to union L. needs an interruption to halt their sexual progress and increase readers' suspense. For L.'s play with the notion of τὸ ἀληθές in a fictional narrative see 1.17.3n.

ἀγροικίαν: cf. 1.13.5n.

2.12.1 Μηθυμναῖοι: classical Methymna was a *polis* independent of, and sometimes in conflict with, Mytilene, from which it was situated about 40 miles by land-routes (though less than 30 miles as the crow flies) on the north coast of Lesbos. L. seems to imagine the estates where the couple herd as located on the east coast north of Mytilene: cf. 1.1.2n. and

Bowie 1985. Accordingly the rich pleasure-cruisers' route from Methymna is to be imagined as following Lesbos' north-eastern coast, and it would be some time before they reached Mytilenean territory, something L.'s phrase τοὺς Μυτιληναίων ἄγρους παρέπλεον suppresses. The narrative of the conflict between Methymna and Mytilene, on a much larger scale than any of the incidents so far, recalls in theme and in some details that between Athens and Mytilene in Thuc. Book 3: see Cueva 1998, Trzaskoma 2005.

διάθεσθαι ... τέρψει 'to devote the season of the vintage to amusement in foreign parts'. The term used for the youths' diversions, τέρψις (repeated 2.12.4), follows closely on its use at 2.11.1 of the pleasure taken by the couple in kissing, perhaps thus highlighting the difference between that and L.'s only previous use of τέρψις (1.28.1) for the first summer's sexually innocent diversions, and reminding us that the agenda of the novel (a κτῆμα τερπνόν pr.3) gives an important place to pleasure.

καθελκύσαντες 'launched'; the corresponding term for 'beaching' is ἀνέλκειν, 2.12.5.

οἰκέτας ... καθίσαντες 'putting their slaves on the benches to man the oars'. προσκώπους is Thucydidean (1.10.3), also picked up by Luc. *Cat.* 19.

2.12.2 εὐλίμενός τε ... πολυτελῶς: the coast between Methymna and Mytilene has indeed many harbours; there is no archaeological evidence for or against the presence of opulent villas that were a feature of some real littoral landscapes, e.g. the bay of Naples in imperial times (cf. D'Arms 1970), and that figure in Roman wall-painting (cf. also Philostr. *Im.* pr.4 and 1.12). But Mytilene itself is well known for a villa with mosaics illustrating scenes from Menander: see Charitonidis–Kahil–Ginouvès 1970.

λουτρὰ ... ἄλση: the only epigraphic evidence for a spa is at Thermae, about half way between Mytilene and the border with Methymnan territory (*IG* xii 2 104 ff.), but it is likely that there was one at the small modern resort of Skala Sykamineas: L.'s picture need not derive wholly from his literary imagination.

παράδεισοι ... τέχνη: the novel's first mention of elaborate pleasure gardens, characteristic (like spas) of the lifestyle of the Greco-Roman élite: that of Dionysophanes in Book 4 will play an important part in both imagery and plot (cf. 4.2.1n.). L. takes another opportunity to distinguish φύσις and τέχνη (cf. pr.1n., intro pp. 12–14); here the ἄλση may be largely natural, the baths and gardens blend nature and art.

πάντα ... ἐνηβῆσαι καλά 'everything was splendid for youthful diversions'. Although the verb ἐνηβᾶν appears only of plants in classical literature (Cratinus fr. 363 K–A, quoted by Phrynichus, *Ecl.* 81 Fischer), Hdt. 2.133.4 (on Mycerinus) uses ἐνηβητήριον of places of amusement, whence Ael. *NA* 11.10 (concerning Memphis). The emphasis on the Methymnans' youth (2.12.1 νέοι) is partly an adoption of the New Comedy stereotype of

the leisured young man, partly to create a counterpoise to the young D. and C. and to foreshadow Gnathon in Book 4. Although élite νέοι had more leisure than citizens with political careers (cf. Nepos, *Pelopidas* 2.5) and were viewed as pleasure-seekers in the context of classical *symposia* (cf. esp. the drinking song 902.1 *PMG*: σύν μοι πῖνε συνήβα συνέρα συστεφανηφόρει), hunting was a sport popular with all ages: cf. Barringer 2001.

2.12.3 τέρψεις ... ἐτέρποντο: for the *schema etymologicum* cf. ἔχρηιζεν ἐχρήσατο, 2.13.1, τροφαῖς ἁβροτέραις ἔτρεφον 1.8.1, intro. p. 17.

ποτὲ μὲν ... ἁλιτενοῦς 'sometimes fishing for fish in rock-pools from a rock jutting out into the sea, with hooks attached to rods by a fine line'. The image of fishing from a rock may recall Theoc. 1.39–41; the motif of rich νέοι on a fishing trip is handled very differently by Alciphron, 1.15.

ἁλιτενοῦς appears first in Hellenistic Greek (Callixeinus, *FGrH* 627 F1) and in this sense first in Poseidonius, *FGrH* 89 F73 (= Strabo 17.3.4), D.S. 3.44. The active ἁλιεύειν is regular in later Greek (e.g. Plut. *Ant.* 29.5) but only the middle ἁλιεύεσθαι is attested for classical Attic.

φεύγοντας ... θόρυβον: L. imagines the vintage which ended for D. and C. at 2.2.4 as still continuing on some estates and driving hares out into the open.

2.12.4 ἤδη δὲ καί: cf. 1.10.1n.

χῆνας ἀγρίους καὶ νήττας καὶ ὠτίδας ... παρεῖχεν: ducks and geese had been eaten in northern Greece since neolithic times (Dalby 1996: 44) but are seen as élite food; they are not among the birds D. later hunts., which are smaller, but the more prosperous Lycaenion farms domestic geese, 3.16.2. For the contrast between τέρψις and ὠφέλεια cf. pr.3n.

περιττοτέρους ... ὀβολούς: cf. 1.17.4n for περιττότερος meaning simply 'more than'. The δραχμή (only in L. at 3.27.4) was the standard monetary unit of imperial Greek cities, and was divided (as in classical Athens) into six ὀβολοί. For payments in obols (here reflecting the modest level of country fare) cf. *Vit.Aesop.* 55, Luc. *Asin.* 37.

καταβάλλοντες: the Attic term for payment with coin (LSJ II.4b), used also by Philostr. *Her.* 1.4 (p. 2.2 de Lannoy).

2.12.5 ἐνθαλλαττεύειν is post-classical, Philo, *Quod deus sit immutabilis* 98 (= II 287), Pollux 1.137, Clem. Al. *Paed.* 2.2.2, Ael. *NA* 9.63.

2.13.1 ἐς ἀνολκὴν ... ῥαγείσης 'needing a rope to drag back a stone for crushing the grapes after they had been trampled, since his previous one had broken'. For the inf. θλίβειν cf. 1.19.2n.; for the use of a stone 2.1.2n.

κρύφα ... κομίσας: for the two pairs of cola, each held together by rhyming participles, cf. intro. pp.14–15.

ἐς ὅτι ἔχρηιζεν ἐχρήσατο: the *schema etymologicum* gives a slightly naive effect matching the peasant's wily simplicity. For ἐς ὅτι ἔχρηιζεν cf. 2.34.1n.

2.13.2 ἕωθεν shows that the theft had been at night; the boat had been beached overnight, 2.12.5.

οἱ ... νεανίσκοι: νεανίσκος is a term L. uses only of the young Methymnans (cf. 2.19.3, 3.2.3, 27.3), Astylus (4.11.1, 12.4, 17.1), and his friends (4.29.1), with the one exception of its use of D. at 4.18.1n.

ζήτησιν ἐποιοῦντο: for the expression cf. Hdt. 6.118.1, Lys. 12.30; it recurs shortly at 2.15.2n.

τοὺς ξενοδόχους 'their hosts', i.e. the countryfolk who had offered them lodging in their houses (as still happens). That a journey of 30 stades (almost 4 miles) follows before they reach the estates of D. and C. exonerates the couple's community from any wrong-doing.

2.13.3 σχοῖνον ... πεῖσμα 'Now they did not have a rope so as to make fast as a mooring cable.' Earlier the lack of a σχοῖνος had occasioned C. to remove her breast-band, the first step in the couple's progress towards admiring each other naked: cf. 1.12.4n. Here at a similar distance into Book 2 its lack will have consequences at least temporarily more dire.

λύγον δὲ ... στρέψαντες: the use of a withy (*Agnus castus*) for a makeshift rope (πεῖσμα) was doubtless common; cf. *Od.* 9.427, 10.166–8.

τῆς πρύμνης ἄκρας 'by the tip of its stern'. Beaching could be a more arduous operation than mooring, and hence, we are to imagine, performed only at the end of each day: cf. Harrison 1999.

ῥινηλατεῖν is confined to tragedy in classical Greek but not uncommon in imperial prose, e.g. Philo, *De Abrahamo* 266, Clem. Al. *Protr.* 10.92, and often in Ael. *NA* (5.10, etc.).

ἐλινοστάτουν: the noun λινοστασία appears first in Leonidas, *Anth.Pal.* 7.448.2 (= *HE* 2025), but hunting by netting is much older. The first secure use of the verb λινοστατεῖν is late in the second century AD at Ath. 5.219d (metaphorically), referring to Pl. *Symp.* 219d, where the word is not used; then literally by [Opp.] *C.* 4.64.

2.13.4 ἅμα ὑλακῆι διαθέοντες 'running to and fro barking'; cf. διαθέοντας, Thuc. 8.92.8. ὑλακή is seen as poetic by Pl. *Lg.* 967d, then appears at A.R. 3.749 etc. and in imperial prose.

αἱ δὲ ... ὥρμησαν 'and they abandoned their mountain pastures and moved rather towards the sea'. Their pasture land includes both hills and seaside plains (cf. 1.30.3n.). The movement of beasts from mountain to sea resembles that in the *adynata* of Archil. fr. 122.7–9 West, a poem read in first/second century Oxyrhynchus (*POxy.* 2313 fr. 1(a)), and quoted by Stob. 4.46.10: μηδ' ἐὰν δελφῖσι θῆρες ἀνταμείψωνται νομὸν | ἐνάλιον, καί σφιν θαλάσσης ἠχέεντα κύματα | φίλτερ' ἠπείρου γένηται, τοῖσι δ' ὑλέειν ὄρος. Dolphins (cf. 2.26.2, 3.27.4) may already be part of L.'s plan.

τρώξιμον 'edible', a term regular in medical writing (e.g. Hp. *Int.* 30, 34), but also at Theoc. 1.49, a poem L. draws on at 1.10.1–2 etc.

ἀπέφαγον 'ate away'. The verb, found only here and at 2.16.3 in the novels, is not common, but several forms of ἀπεσθίειν (including the aor. part. ἀποφαγών, Ar. *Knights* 497) are attested in Attic Old Comedy (LSJ s.v.), where L. probably found it. A story involving a rope eaten by a goat and consequent jurisdiction by a royal figure was illustrated on a fresco in a late republican house discovered under the *Villa Farnesina* in Rome, now displayed in the *Palazzo Massimo*: cf. Robert 1919: 210.

2.14.1 ἦν δέ τι ... πνεύματος 'and there was also a bit of swell on the sea, since a wind had got up from the mountains'.

κλυδώνιον is mainly tragic (Aes. *Th.* 795, Eur. *Hec.* 48, *Hel.* 1209), but appears as a *v.l.* at Thuc. 2.84.3 and Arr. *Peripl.M.Eux.* 3.

ὑπήνεγκεν ... ἔφερεν 'the backwash of the waves swept it away and began to carry it out to open sea'.

παλίρροια may have a Herodotean ring: cf. Hdt. 2.28.5.

μετέωρον in this sense is frequent in, and largely confined to, Thuc. (1.48.2 etc.).

2.14.2 αἰσθήσεως ... γενομένης 'now when awareness struck the Methymnans'. For the abstract cf. 1.26.6n. and intro. p. 18.

πάντες ... πάντας: the repetition heightens the impression of turmoil.

ἀλλ' ἦν οὐδὲν ὄφελος 'but to no avail', a well-attested classical usage, repeated shortly in the narrative of C.'s abduction 2.20.3: cf. οὐδὲν ὄφελος 2.9.2. For the cluster of uses cf. 1.22.4n.

τοῦ γὰρ ... ἐφέρετο: a boat at the mercy of wind and waves is a regular feature of novelistic narrative: for a sea-going vessel with hero and/or heroine aboard L. has amusingly substituted a small boat laden with picnic gear.

ἀσχέτωι is poetic (including Alc. fr. 364.1, quoted by Stob. 4.32.35, describing Πενία as κάκον ἄσχετον: see further Bowie 2017), but the nearest uses to L.'s are in the second-century AD medical writer Aretaeus, *SA* 2.12 (ἄσχετος ὁρμή) and Opp. *H.* 1.492. On ἀκμάζοντος see 1.2.2n.

2.14.3 οἵδ' οὖν ... στερόμενοι 'So these Methymnans, losing not inconsiderable property'. The combination δ' οὖν and the repetition of the article οἱ in the MSS are odd (though for the latter cf. Kühner–Gerth §469.3). Both problems are solved by reading οἵδ' οὖν.

ἔπαιον, ἀπέδυον 'they started beating him and stripping him'. For the asyndeton cf. 2.24.4, 23.5 and intro. pp. 15–16.

κυνόδεσμον ... ὡς δήσων 'picked up a dog-leash and began to twist his hands behind his back to tie him up'. κυνόδεσμος appears only here in Greek literature, but the existence of the colloquial terms κυνοδέσμη (Phrynichus, *Praeparatio Sophistica* 85 de Borries; cf. fr. 318 de Borries) and κυνοδέσμιον (*v.l.* in Pollux 2.171) – meaning a cord used by males, chiefly athletes, to tie up the foreskin or penis – suggests that the literal use 'dog-leash' was current at some level. As often, a reader is uncertain

whether L. saw and welcomed any likelihood of the colloquial usage competing with a literal reading here. The infliction of pain on hero and/or heroine is a novelistic motif: e.g. Leucippe's beatings at Ach.Tat. 5.17–18.

2.14.4 ἱκέτευε τοὺς ἀγροίκους: as πάντας at 2.14.2 shows, we are to imagine a gathering of the whole neighbourhood.

καὶ πρώτους ... ἐπεκαλεῖτο 'and above all he called upon Lamon and Dryas to come to his aid'. Cf. ἔδοξε ... ἐπικαλέσασθαι τοὺς Αἰακίδας συμμάχους Hdt. 8.64.2 (and without a predicative term Thuc. 1.101.1). Once in a related sense in Ach.Tat. (θεούς, 7.12.2) then often in Hld. (cf. esp. 2.33.6 σὲ βοηθὸν ἐπικαλοῦμαι).

ἀντείχοντο 'they resisted', an unusual use of the middle, but cf. Pl. *Rep.* 9.574b (precisely involving γέροντες), Ch. 2.2.4, Hld. 9.19.5. The commoner middle use 'cling to' gives possible but inferior sense.

σκληροὶ γέροντες: for the toughness of rustics cf. Arist. *EN* 4.1128a9 ἄγροικοι καὶ σκληροί, 4.40.2n.

ἠξίουν δικαιολογήσασθαι 'demanded that the parties should put their cases to a judge'. A subject different from that of ἠξίουν must be understood for δικαιολογήσασθαι. The verb is Attic (Aeschines 2.21), but the weak aor. is first attested in Luc. *Prom.* 4.

2.15.1 δικαστὴν καθίζουσι: as with the rowers at 2.12.1, Philetas will judge seated, one of L.'s reasons for choosing the verb for his appointment (cf. Ach.Tat. 1.2.3). It is however regular for establishing δικαστάς (Pl. *Lg.* 9.874a, Dem. 21.223) or a δικαστήριον (Ar. *Wasps* 305, Pl. *Plt.* 298e). His function blends that of the classical διαιτητής ('arbitrator'), for whose role in disputes between citizens see [Arist.] *Ath.Pol.* 53 with Rhodes 1993 *ad loc.* (cf. Arist. *Rh.* 1.1374b19–23), with the arbitrators regularly called in to settle disputes between cities, δικασταὶ μεταπεμπτοί, for which see *OCD*[4] s.v. 'arbitration' (with bibliography). L. may know this practice from Hdt. 5.95.2 on Periander as διαιτητής between Athens and Mytilene in the Troad, precisely where he mentions Alcaeus' poem about his flight and loss of weapons.

τὸν βουκόλον: Dorcon was regularly termed βουκόλος in Book 1, but Philetas only here (twice) and at 2.32.1, though we know from 2.5.3 (τὸ πλατὺ βουκόλιον) that the animals he used to herd were indeed cattle. The term underlines the parallel between the aid offered by Dorcon (1.12.3–13, 1.30) and Philetas' interventions in Book 2: both offer help, and both (in different ways) advance the couple's awareness of Eros.

κλέος ... περιττῆς 'had a reputation among the villagers for an outstanding sense of justice'.

κατηγόρουν ... σύντομα 'the Methymnans put a concise and clear case for the prosecution'. This pair of speeches (like those of D. and Dorcon at 1.16) must be brief to suit the overall scale of L.'s narrative, but rhetorical theory recommended brevity and clarity anyway. They cater to the same

interest in fictitious forensic speeches as do the displays of contemporary sophists (see esp. Russell 1983) and the grander set-piece debates in other novelists (Ch. 5.6–7, Ach.Tat. 7.7–9, 8.8–10; cf. Petronius 107, Apul. *Met.* 3.1ff.) and in Dio of Prusa's novelistic *Or.* 7.27–41 (*Euboicus*). All these reflect a Greek interest in verbal debate evident as early as *Iliad* Book 1. Like Hdt., Thuc. and later historians, L. writes that 'they' spoke when clearly only one man delivered a speech.

2.15.2 ἤλθομεν ... ἀγρούς: the speech's first half presents a simple *diēgēsis* of their version of the events, one that privileges hunting (θηρᾶσαι θέλοντες) in a way that L.'s at 2.12.3–4 did not, and that sets up a surprising parallel between these youths and L.'s narrator (pr.1 θηρῶν). The deictic τούτους (and shortly τούτου ... τούτους) draws readers into the scene.

ζήτησιν ... θηρίων 'we mounted a search for game'. The speaker's use of the same expression ζήτησιν ποιεῖσθαι as used by the narrator at 2.13.2n. emphasises the intrusiveness of this irruption into the countryside and draws attention to L.'s playful transference of the Thucydidean historiographic term ζήτησις to the rural conflict that will trigger a para-Thucydidean war. Again there is a parallel with the narrator who 'searched out' (ἀναζητησάμενος, pr.3n.) somebody to explain the painting.

2.15.3 εἶδες ... ἀγαθῶν 'You saw it being carried off to sea – but with how many valuables do you think it was loaded?' Greek can subordinate a question to a statement in a way that English does not. The speaker invokes the arbitrator himself as a witness, but then makes claims which his observation could not have verified.

οἷα ... ἀργύριον: a fine *tricolon diminuendo* (cf. intro. p. 15), each limb introduced by a different form of the pronoun. In antiquity élite travellers habitually carried valuables (cf. Philostr. *VS* 1.25.532), but the youths manifestly exaggerate.

τοὺς ἀγροὺς ἂν ... ὠνήσατο 'With what is there someone could have bought up this estate.' The stress on their wealth emphasises their power and the rustics' weakness.

τοῦτον ... ναύτης 'this man – who is no use as a goatherd, since he grazes his goats by the sea like a sailor'.

αἶγας may pun on its rare sense 'waves' (cf. Artem. 2.12), but even without the pun there is humour, often exploited in forensic oratory, especially at the expense of the opposition. L. achieves a striking closure by deploying the paradoxical comparison with a sailor, playing with the idea of role-reversal which is a favourite theme of sophistic oratory: cf. Polemo's pair of Marathon declamations which play with the idea of sailors fighting on land and hoplites at sea. For a suggestion that L. is here influenced by Opp. *H.* 4.348–61 see Milliner 1975.

2.16.1 τοιαῦτα ... κατηγόρησαν: τοιαῦτα is Thuc.'s regular formula of return to narrative after a speech: cf. 1.16.3n., and contrast the Herodotean τοσαῦτα, 2.8.1n.

Χλόην ... κατεφρόνει: C. has not been present since 2.11 (though mentioned at 2.13.2); her sudden re-entry makes as strong an impact on readers as she makes on D.'s spirits. The hero's encouragement by the heroine's support is a commonplace in the novels, e.g. Hld. 5.7.

ἐγὼ ... καλῶς: D. first answers his prosecutors' last charge (that he was πονηρὸν ... αἰπόλον).

ἢ κῆπον ... κατέκλασεν: D. (like readers) already knows how concerned Philetas was to protect his own garden (2.4.2) and how Eros assured him he had done no damage (2.5.5), and so he can be sure this plea will carry weight.

κατεβοσκήσατο: the active is used by Theoc. 15.126; for the middle of metaphorical devouring cf. Call. *Hymn to Artemis* 125.

βλαστάνουσαν, 'sprouting', is chiefly poetic, but appears in prose texts on which L. repeatedly draws, Thuc. Book 3 (26.3) and Pl. *Phdr.* (251b).

2.16.2 οὗτοι δέ ... : D. brings a charge against his accusers (ἀντέγκλημα: cf. Hermogenes, *Stat.* 2.7 (= *Corpus Rhetoricum* II 14 Patillon)) matching theirs against him.

κακῶς πεπαιδευμένους 'ill-trained'. παιδεύειν more often has people than animals as its object (though cf. Xen. *Eq.* 10.6, *Cyr.* 1.6.39), but this use recalls the central place of παιδεία in the novel (cf. pr.3n.).

σκληρά marks the noise as intrusive and jarring; cf. 4.40.2.

ὥσπερ λύκοι: D. depreciates the dogs using a comparison from his pastoral world just as the Methymnans had used a comparison from their world, ναύτης: that dogs (normally guardians of flocks) should harry them is as great a reversal of the natural order as D.'s alleged grazing like a sailor.

2.16.3 ἀλλ' introduces words supposedly spoken by the opposition – 'But it is alleged that they ate up the willow shoot' – to which γάρ introduces the refutation: 'Yes, for on the beach they had no grass or arbutus or thyme.'

κόμαρον and **θύμον** (in pl. θύμα) are among the plants eaten by goats in Eupolis fr. 13 K–A (discussed by Plut. *QC* 4.1.3 = *Mor.* 662d): cf. Theoc. 5.129 (with Gow's note).

ταῦτα χειμῶνος ... ἔργα: the technique of giving priority to one rather than another causal factor goes back to Antiphon's *Tetralogies.*

καὶ τίς ... λύγον: D. presents an argument from probability, another rhetorical staple.

2.17.1 τούτοις ἐπεδάκρυσεν 'After saying this D. burst into tears ...', as defendants often did in Greek courts, part of a set of forensic tactics to arouse pity first attested in Ar. *Wasps* 555.

ὑπηγάγετο 'and induced the countryfolk to feel great pity for him'.

ὤμνυε Πᾶνα καὶ Νύμφας: Philetas (as D. and C. so far do not) accords as much honour to Pan (cf. 2.7.6) as to the Nymphs. In classical Athens jurymen (δικασταί) swore an oath when taking up their annual office, and according to *Ath.Pol.* 55.5 διαιτηταί swore either when taking on a case (so Rhodes 1993 *ad loc.*) or when delivering their judgement. For oaths taken by private διαιτηταί see Isaeus, *In Dicaeogenem* 32. L. adapts a classical Attic practice to Philetas' rustic environment.

ὧν ἄλλους εἶναι δικαστάς: i.e. the gods; cf. the similarly allusive οἷα μείζονι δουλεύοντες ποιμένι, 3.12.1.

ἀλλὰ μηδὲ τὰς αἶγας 'D. was in no way in the wrong, nor even were the goats'.

2.17.2 οὐκ ἔπειθε ... λέγων 'When Philetas told the Methymnans this he did not persuade them.'

2.17.3 ἐνταῦθα ... κολοιοί 'At this point the villagers' emotions were aroused and they leaped upon them like starlings or jackdaws.' These birds appear together in similes at *Il.* 16.583, 17.755 (whence also Dio of Prusa, *Or.* 55.10) but there it is fleeing Achaeans who are compared: L. chooses from the many birds in Homer's similes two species that suit his rustic context – ψᾶρες reappear at 3.5.2, and jackdaws too are humble (cf. Babrius 137 and Perry's index to his Loeb Babrius and Phaedrus). L. uses another quasi-epic animal simile at 4.7.3.

ἤδη ... μαχόμενον 'who by this time was also putting up a fight himself'.

ξύλοις 'sticks'.

τῶν ὅρων: the boundaries of Dionysophanes' estate, on which most of the rustic cast lives.

2.18.1 κατὰ πολλὴν ἡσυχίαν 'in considerable tranquillity', contrasting with the τάραχος of the pursuit (cf. shortly ἡσυχίας γενομένης, 2.21.2). The phrase appears in L. alone of the novelists, and though not uncommon in classical and imperial texts, the context of bathing and Nymphs might indicate that L. drew it from Call. *Hymn to Athena* 72–4: μεσαμβρινὰ δ' εἶχ' ὄρος ἁσυχία ... πολλὰ δ' ἁσυχία τῆνο κατεῖχεν ὄρος.

ἀπονίπτει: as did D. and C. for Dorcon, 1.21.4, a scene with which this has more in common than with D.'s fateful bathing at 1.13: but only for the baths of D. (here and 1.13.1) and of C. (1.32.1) does L. specify that the spring was the Nymphs'.

τῆς πήρας ... ζυμίτου μέρος 'producing a piece of leavened bread from her wallet'. Ancient Greek bread might as often be unleavened (like modern pita) as leavened. προκομίζειν is L.'s regular term for taking something out of a πήρα: cf. 3.9.3, 20.3, 4.15.2 (*v.l.*). This sense, like the act., appears only in post-classical Greek, first at Jos. *AJ* 1.16.2; cf. Luc. *DMeretr.* 4.5.

ἀνακτησάμενον: this sense of ἀνακτᾶσθαι is post-classical, first in Plb.; cf. Dio of Prusa, *Or.* 7.7, Arr. *Epict.* 3.25.4.

μελιτῶδες is elsewhere used of literal tastes, except as a title of Persephone (Theoc. 15.94), and so the metaphor is stronger than 'honeyed' in English. For lips' softness and sweetness cf. 1.18.1n.

2.19.1 τότε ... κακοῦ 'So on this occasion Daphnis came as near as this to disaster', echoing Thuc. 3.49.4 (of Mytilene's reprieve) παρὰ τοσοῦτον μὲν ἡ Μυτιλήνη ἦλθε κινδύνου.

ὁδοιπόροι ... τρυφώντων 'travellers by road instead of sailors, men covered with wounds instead of men indulging themselves'. For the paradox 'unexpected x rather than expected y' cf. Ach.Tat. 3.10.5.

ἐκκλησίαν τε συνήγαγον ... : συνάγειν is one of Thuc.'s verbs for summoning an assembly (e.g. 2.60.1). This is the first hint that L.'s setting is more probably imagined as classical than Roman Greece, something shortly confirmed by the Methymnans' decision to go to war. For the limited role of the ἐκκλησία in imperial Greece and Asia Minor see de Ste Croix 1981: 527, 532–3, Dmitriev 2005.

ἱκετηρίας ... ἀξιωθῆναι 'presenting suppliant branches they supplicated the assembly to deem them worthy of revenge'. For such periphrastic uses of τιθέναι cf. LSJ C.4. Supplication of sovereign bodies by refugees and of courts by defendants was regular in classical Greece; less so supplication of an ἐκκλησία by citizens, though see And. 1.110, [Arist.] *Ath.Pol.* 43.6 (with Rhodes 1993 *ad loc.*), Dem. 18.107, Aeschin. 1.104, 2.15. L. may be influenced by the contemporary use of supplication in dealing with representatives of government, also reflected in Ach.Tat. 4.13.1–4; or he may simply extend the assembly's powers beyond any historical limits, as does Ch. concerning Callirhoe's marriage (1.1.11–12).

2.19.2 μὴ καὶ ... ποιμένων 'in case in addition they became laughing stocks for having been treated in such a way and to such effect by shepherds'.

προσκαταγέλαστοι: only here; the verb προσκαταγελᾶν first appears at Ath. 11.508b.

Μυτιληναίων: meaning, without the def. article, the Mytileneans as a constitutional body.

2.19.3 Μυτιληναίοις μὲν πόλεμον ἀκήρυκτον ... 'they voted for war against Mytilene without declaration by a herald'. For such aggression cf. Hdt. 5.81.2; for the commoner Attic sense of πόλεμος ἀκήρυκτος, a war not to be ended by negotiation, cf. Xen. *An.* 3.3.5, Dem. 18.262, Plut. *Per.* 30.3.

δέκα: cf. 1.1.2n.

κακουργεῖν: a regular classical term for a common strategy, ravaging enemy territory (cf. Thuc. 3.1.2), and one necessary to L.'s next episode.

πλησίον ... ὄντος 'for since winter was close. . .', representing the thoughts of the Methymnans.

2.20.1 τῆς ἐπιούσης: cf. 1.13.4n.

ἀναγόμενος 'putting to sea'.

αὐτερέταις στρατιώταις 'with soldiers who themselves pulled the oars'. αὐτερέτης appears earlier only in Thuc. 1.10.4 (quoted by the second-century Attic lexicographer Aelius Dionysius α 195), 3.18.3 (the Mytilene narrative), and 6.91.4; an epigram ascribed to Adaeus of Mytilene, *Anth. Pal.*7.305.4 (= *GP*50); Pollux 1.95.2, also using Thuc.; Philostr. *Im.* 1.12.1; later Hld. 2.2.2.

ἐπέπλει τοῖς παραθαλασσίοις 'began to attack the coastal territory of Mytilene'. παραθαλάσσιος is regular in Hdt.'s accounts of such operations, e.g. 8.23.2: cf. Hellanicus *FGrH* 4 F42, Thuc. 4.56.3. For coastal raids cf. Thuc. 2.32.

ὅσοι τούτων ἐργάται 'who were labourers involved with these', i.e. with herding, reaping or harvesting grapes. L. maintains the classical sense of ἐργάτης (contrast Luc. *Somn.* 2), used especially of agricultural workers (cf. Ar. *Peace* 632, Dem. 35.32), though presumably aware of its use at Theoc. 10.9.

2.20.2 τοῖς ... Δάφνιδος: L. reverses his favoured order of the names (e.g. 2.13.2), alerting readers that it is C.'s turn to be victim. The word order (instead of τοῖς τῆς Χλόης καὶ τοῦ Δάφνιδος ἀγροῖς) reminds us that their homes are separated and that D. may be elsewhere when C. is in danger.

ἀπόβασιν ... τὰ ἐν ποσίν 'making a quick landing he carried off as plunder everything he encountered'. ἀπόβασις in this sense is confined to Thuc., where it is common, though his verb is regularly ποιεῖσθαι.

λείαν: classical in both poetry and prose for plunder, usually of cattle not people (cf. Thuc. 2.94.3); for its use with ἤλαυνε cf. λείαν ἐλασάμενος πολλήν in *Ninus*, *PBerol.* 6926 fr. B col. ii 33–4 (= Stephens–Winkler 1995: 52–3).

τὰ ἐν ποσίν: for use in a military context cf. Hdt. 3.79.1, Thuc. 3.97.1.

ὁ μὲν ... τροφήν: cf. 1.21.1n.

τὴν καταδρομήν: pr.2 had advertised a καταδρομή of pirates and a πολεμίων ἐμβολή. Both the abstract terms and the agents are interchangeable (as L. may want us to notice), and C.'s capture, though more elaborately motivated, resembles captures by pirates (X.Eph. 1.13) or fake pirates (Ach.Tat. 2.18.2–5).

ἐνέκρυψεν ... ὀξύης 'hid himself in the hollow trunk of a dried-up beech'. ὀξύη is largely confined to writers on plants (though also Xanthus *FGrH* 765 F15) but is discussed by the lexicographer Phrynichus, *Praeparatio Sophistica* 96 de Borries.

2.20.3 ὧν: for the assimilation of a relative in the obj. accusative (here ἅ or ἅς) to a gen. (or dat.) antecedent (here τούτων) see Goodwin §1032–3, Coderch §333.

θεάς: the first time the Nymphs are unambiguously called 'goddesses', as later (4.32.4, 35.4) in important recollections of the children's exposure, though at 2.2.6, perhaps recalled here, θεῶν may be feminine and refer to them.

ἀλλ' ἦν οὐδὲν ὄφελος: the novel's only three uses of this phrase fall within five pages (cf. 2.9.2, 14.2) and form no striking pattern. They may simply show that a phrase once used may stick in a writer's mind.

πολλὰ τῶν ἀγαλμάτων κατακερτομήσαντες 'with many abusive remarks about the statues'. Gratuitous impiety (dragging C. off would have sufficed) marks the sinner whom gods will punish. L. recalls Hdt. 3.37.2 (Cambyses) πολλὰ τῶι ἀγάλματι κατεγέλασε (cf. 9.116.3) and Erysichthon at Call. *Hymn to Demeter* 53–5. κατακερτομεῖν is Herodotean (1.129.1, 2.135.6 where Sappho πολλὰ κατεκερτόμησέ μιν, i.e. her brother or his mistress), though its use with a gen. is first attested in Nic. Dam. *FGrH* 90 F3.32; cf. Polyaenus, 1.34.2.

ὥσπερ ... λύγοις 'beating her with willow shoots as if she were a goat or a sheep'. C.'s closeness to her flock, a virtue within the enclosed pastoral world, ironically causes pain and humiliation when external violence intrudes.

2.21.1 ἁρπαγῆς: cf. 1.28.2n.

οὐκέτ' ... πλεῖν 'they resolved to sail no further'.

τὸν χειμῶνα 'winter' (cf. 2.19.3), though in L.'s narrative winter only comes at 3.3. Its mention, and the term πολεμίους (no war has been declared), assimilates the Methymnan expedition to grander campaigns.

2.21.2 εἰρεσίαι προσταλαιπωροῦντες 'buckling down to rowing'. προσταλαιπωρεῖν comes from Thuc.'s plague narrative (2.53.3) and is also taken up by Plut. *Ant.* 40.2, *Arat.* 27.4, Aristides, *Or.* 51.5 Keil. A slow, windless return is required to ensure that when freed C. need only make her way home 10 stades (2.25.1).

μήτε ... εὑρών: L. builds up a rhyming tricolon with anaphora by using three participles close in sense where one would have sufficed; after two doublets (ἀλλὰ ... ἡ Χλόη, μέγα ... κωκύων) he concludes the period with a second tricolon, also held together by anaphora (of ποτέ) and with the participial phrase ὡς ὀψόμενος balancing the dependent clauses introduced by ἔνθα and ἐφ' ἅς: cf. intro. pp. 15–16.

ἐρημίαν πολλήν 'complete desolation'.

ἧι συνήθως ... Χλόη 'with which C. would habitually amuse herself'. D. had earlier thrown away his pipe as a mark of his capture by love (1.17.4), C. hers to rush to Dorcon's aid (1.28.3). L. augments pathos by evoking pleasures now denied: cf. 2.21.3 ἐκαθέζοντο.

2.21.3 ἐλεεινὸν κωκύων 'with pitiful wails', a reaction later echoed in C.'s shrieks (ἐλεεινόν) when snatched by Lampis (4.28.1). L. also used ἐλεεινά (1.31.4) of cattle bellowing at Dorcon's death. In classical Greek

κωκύειν is poetic, always of women except in Comedy: for its use of men cf. Luc. *DMort.* 21.1.

τὴν φηγὸν ... ἐκαθέζοντο: except here, 2.30.2, and 4.15.2, their favourite oak is called a δρῦς (1.12.5, etc.), a genus of which φηγός is a species (*Quercus aegilops*, Valonia oak). L. may slip up, or his shift to φηγός may be influenced by that tree's appearance in Philetas' story (2.5.3n.).

ἔρριψεν ἑαυτὸν χαμαί: for lying down as a gesture of despair cf. 2.23.5, Soph. *Tr.* 789–90.

2.22.1 This appeal resembles the monologue in which a novel's hero or heroine voices despair, a convention drawing on the *Odyssey*, New Comedy, and Apollonius (especially his Jason); cf. Ch. 3.3.15, X.Eph. 5.7.2, and Petronius 81.3–6 (parodic). Birchall 1996 discusses other cases.

ὑπεμείνατε: it is shameful for a mortal or god to stand by idle while injustice is being done: for the use cf. Dem. 19.280. We soon learn that the Nymphs did not watch unmoved, 2.23.2, 27.2.

ἡ ... ἀνάθημα: another anaphoric tricolon; cf. intro. pp. 14–16. Garlands are offered to the Nymphs at 1.9.2, 32.2; 2.2.5 (and, with libations of milk, 3.12.3).

τοῦ πρώτου γάλακτος: the first milk of the year (cf. 3.12.3).

ἡ σῦριγξ: given to C. by the dying Dorcon (1.29.3), then dedicated by D. and C. (1.32.2).

2.22.2 τὴν ἀγέλην καὶ τὴν συννέμουσαν: D.'s rhetorical contrast with the 'fact' that he never lost a goat to a wolf (though his wording excludes the loss at 1.12.5) leads him to describe as one the flocks usually presented as two.

τὰς μὲν ... καταθύσουσι: L. chooses two verbs to pick out different aspects of the herds' slaughter. Most meat-eating by Greeks involved the animal's sacrifice and flaying (cf. 2.30.5–31).

Χλόη ... οἰκήσει: that for C. to leave the country is a sort of death will be important in Book 4, when it is D. who is in greater danger of being moved to the city, though both reject it at 4.37.1.

2.22.3 ποίοις ... ἄπειμι 'How will my feet take me back ...?' Another pathetic touch, already in Habrocomes' lament at X.Eph. 5.10.4. ποίοις ποσίν may evoke Soph. *Ajax* 462–4: cf. Pattoni 2005: 9–12.

λιπεργάτης ἐσόμενος 'destined to leave my work'. L. uses a word otherwise unattested to convey D.'s tragic vision of himself (as Agamemnon sees himself as λιπόναυς at Aes. *Ag.* 212).

2.22.4 ἐνταῦθα ... δεύτερον: implying that return is inconceivable.

ἆρα ... πάσχεις 'Do you too, Chloe, feel like this?', i.e. worrying about D. (cf. κἀμοῦ in the next sentence) as he worries about her.

ἆρα μέμνησαι ... : for the pathetic appeal to memory cf. Dorcon at 1.29.3.

2.23.1 τοιαῦτα ... καταλαμβάνει: for a dream during deep sleep brought on by worry cf. 4.34.1. On L.'s dreams cf. 1.7.2n.

αἱ τρεῖς ... Νύμφαι: although the Nymphs are regularly three in art, literature, and cult (cf. 1.4.2n.), L. has not previously specified their number.

ἐφίστανται: cf. 2.3.1n.

μεγάλαι ... ὅμοιαι: goddesses are always tall, a quality admired in mortal women too; cf. *Od.* 6.149–52.

ἡμίγυμνοι: simply 'with bare arms', if they are really like the statues of 1.4.2. In art Nymphs are sometimes clothed, with or without bare arms, sometimes draped more revealingly, sometimes nude.

2.23.2 ἐλεούσαις: pity is important as establishing a god's good-will and as here can be the motive for assistance; cf. e.g. Callinus fr. 2 West, Ar. *Peace* 400.

ἡ πρεσβυτάτη: as in a real human situation, e.g. an embassy; cf. again 3.27.2. L.'s pursuit of plausibility has him identify just one of the Nymphs as speaking, whereas for different reasons Hesiod's Muses ἔειπον (*Theog.* 24) and historians' envoys ἔλεγον (e.g. Thuc. 1.72.2) in unreal plurals, like the Methymnans at 2.15.1n.

ἐπιρρωννύουσα 'encouraging': cf. Thuc. 8.89.2. First here in the novels, then common in Hld. (1.14.6 etc.).

ἀνεθρέψαμεν: 'we nursed her', in the sense that C. nursed kids (1.14.4), not literally as animals suckled C. and D. (1.8.3, 16.3); cf. for both senses 4.30.3.

2.23.3 πεφρόντισται τὸ κατ' ἐκείνην 'her fate has been given thought by us'. The pass. of φροντίζειν is a post-classical use, always in the perf.: cf. D.S. 15.78, Ael. *NA* 7.9, Philostr. *VS* 1.11.496, and for the adv. πεφροντισμένως D.S. 12.40. Both the pass. and the noun phrase with τό recall Thuc.

2.23.4 τὸν Πᾶνα ἐκεῖνον 'Pan over there'. Though the pr. has declared L.'s work a dedication to Pan as well as to the Nymphs and Eros, he has been sidelined as much by the narrator as by the couple. L. thus achieves surprise when the Nymphs criticise their neglect of Pan in explaining C.'s misfortune (Philetas, by contrast, understood his importance, 2.3.2n.). This recalls the Athenians' neglect of Pan which he drew to Philippides' attention when they sought Spartan help before Marathon; in consequence ἱδρύσαντο ... ἱρόν (Hdt. 6.105.3; cf. Paus. 1.28.4). Luc. *DDeor.* 2.3 even has Pan claim he fought at Marathon.

ἱδρυμένον 'set up', perf. pass. of middle verb ἱδρύεσθαι, a regular term for erecting a temple or statue – as here: cf. 2.24.2, Ar. *Wealth* 1192 (ἦν ἱδρυμένος), Lycurgus 1 (ἥρωες κατὰ πόλιν ἱδρυμένοι).

ἄνθεσιν: garlands (cf. 2.22.1n.) are the most modest level of cult.

συνήθης ... καταλιπών: Pan has not only a rustic role which associates him with Nymphs but also one of striking 'panic' into an enemy in battle;

cf. LSJ Πανικός II, Borgeaud 1979: that is the role recognised by the temple to Πὰν Στρατιώτης at 4.39.2.

2.23.5 κάμνε ... Μυρτάληι 'Do not be distressed; get up and show yourself to Lamon and Myrtale'. For this sense of κάμνειν (first in L. in the novels, then Hld. 1.15.3, 4.5.7, 8.6.8) cf. LSJ II.4; for ἀναστάς cf. 2.27.3.

τῆς ἐπιούσης: cf. 1.13.4n.

ἀφίξεται: 'return' (LSJ II). Here ἀφικνεῖσθαι perhaps evokes love-contexts where the wish and its fulfilment are that the beloved will come: cf. [Theoc.] 12.1–2.

μετὰ ... κοινῆι: the two carefully balanced rhyming pairs of phrases, the first in asyndeton and held together by anaphora, the second by καί, prepare for the close of the speech with a hieratic tone different from what has preceded. For asyndeton cf. intro. pp. 15–16.

νεμήσετε: the future of νέμειν in classical authors is νεμεῖν; for νεμήσετε cf. D.H. 8.71, Plut. *Crass.* 14.4. Herding together (κοινῆι) has characterised the couple's behaviour since 1.10.1–2 (where it was associated with συρίζειν) and the Nymphs linked herding with entrusting them to Eros in the fathers' dreams (1.7.2). Here (τὰ δὲ ... Ἔρωτι) readers and characters are again reminded (cf. 2.5.4n., 2.6.2) that they are in Eros' charge, though the Nymphs do again intervene, e.g. 3.27.

2.24.1 ἀναπηδήσας: often in L. of excited movement (cf. 1.17.1, etc.), and again at 2.28.1, 3.28.1 of waking excitedly after a dream.

προσεκύνει 'he knelt down and made a gesture of worship', cf. 2.2.4 and 5, 3.28.1. For the gesture cf. 2.2.5n., 3.9.2, 28.1.

ἐπηγγέλλετο ... τὴν ἀρίστην: ancient Greek vows of sacrifice (whatever the actual outcome) characteristically promised the best or most beautiful offering of its class (e.g. Agamemnon's sacrifice of Iphigenia, Apollod. *Epit.* 3.21), and were only honoured when the request had been fulfilled. D.'s vow underlines his commitment to C.: the flock is not his, and missing beasts may have to be accounted for (cf. 1.12.5, 2.22.2). For ἐπαγγέλλεσθαι cf. 2.24.2 and *IEph* 426.6 (Hadrianic); the Nymphs use the same term when promising to D. that C. will return, 2.24.4. D.'s vow is a very rare phenomenon in the Greek novels: see Bowie 2012b.

2.24.2 τραγοσκελές, κερασφόρον 'goat-legged and horn-bearing'. Regular attributes of Pan in the visual arts: cf. Hdt. 2.46.2 αἰγοπρόσωπον καὶ τραγοσκελέα, Borgeaud 1979, *LIMC* VIII Pan nos. 4, 8, and 258; both also appear at Luc. *DDeor.* 2.2 (cf. 2.23.4n.), κερασφόρος at *Bis acc.* 9. Here the asyndeton likens them to hymnic cult-titles, but only their equivalents αἰγιπόδην, δικέρωτα appear at *H.Pan* 2.

τῆι μὲν ... κατέχον 'holding a pipe in one hand and a leaping billy-goat in the other'. In surviving visual representations Pan often wears a goatskin, and very often holds or plays a syrinx (e.g. *LIMC* VIII Pan no. 49), but only once does he hold a goat – by the horns, *LIMC* VIII Pan no. 97,

a marble statue from Sparta, illustrated *AAA* 2 (1969) 224 fig. 6; cf. the first-century BC statue from Sparta where Pan has a sheep on his shoulders, ibid. 220–1 with figs 103 = *LIMC* VIII Pan no. 50.

πηδῶντα suggests a pictorial representation.

καὶ ηὔχετο … ἐπηγγέλλετο: L. varies the wording of a vow almost identical to that just made to the Nymphs. A he-goat was the regular sacrifice to Pan: cf. Luc. *Bis acc.* 10.

2.24.3 μόλις: for a similar pathetic use cf. 2.30.2. The combination μόλις ποτέ first appears in Pl. *Tht.* 160e5, then Men. *Dysc.* 684, *Samia* 493, and occasionally in imperial prose (e.g. Plut. *Pel.* 8.5, Dio of Prusa, *Or.* 7.56) but most often in Cassius Dio (36.30.2 and seven more times): cf. Bowie 2019 §39.

περὶ ἡλίου καταφοράς: L. alone uses the pl. of an expression whose sing. form is itself post-classical, Thphr. *Vent.* 12, Anon. *De bello Syrio, FGrH* 160 p. 887.9; cf. Plb. 3.37.5.

ἀράμενος … ἔκοψεν: L. achieves verisimilitude by remembering D.'s activity at 2.20.2 and takes readers briefly back to the time C. was carried off.

ἔπαυλιν: cf. 1.6.2.

πένθους … ἐμπλήσας 'releasing them from their lamentation and filling them with rejoicing'. For the doublet in asyndeton cf. 2.14.3, 23.5, 3.15.2. The act. ἀπαλλάττειν is confined to Hdt. and tragedy in classical Greek, though the passive use is much wider: cf. 2.8.1n.

εὐφροσύνης cf. 4.26.1, Hld. 5.15.3, chiefly poetic in classical Greek, but also in Xen. (e.g. *Cyr.* 3.3.7), Pl. (*Tim.* 80b), Hellenistic philosophical prose (Diogenian. Epicur. 4.40), the *Septuagint* and *Acts* (2.28); not in *belles lettres* outside *PDublin*, L., and Hld. It usually refers to the good cheer associated with festivity: so Solon fr. 4.10 West, *Theognidea* 776, Xenophanes fr. B.1.4 West, *SEG* 24.1112 (Istria, ca. 150–200, where a benefactor celebrated the new year μετ' εὐφροσύνης καὶ εὐωχίας μεγαλοπρεποῦς), and its only other novelistic uses (*PDublin* C3 col. ii 4–5 = Stephens–Winkler 1995: 164–5: τὴν ἐπιοῦσαν ἡμέραν ἐπιδοῦναί τ' εἰς εὐφροσύνην, Hld. 5.15.3). Here the unusual sense, as again at 4.26.1 of D.'s parents' joy at his return/recovery, echoes *Od.* 6.156, where Odysseus suggests that Nausicaa's parents feel εὐφροσύναι at her beauty.

2.24.4 οὐδὲ τοῦτον ἄδακρυν: ἄδακρυς is poetic in classical Greek, e.g. Eur. *Med.* 861, Theoc. 24.31, later found in prose, e.g. D.S. 15.72, Plut. *Ages.* 33.5; only here in the novels, but cf. οὐδὲ / οὐ μὴν ἀδακρυτί, Ch. 3.1.4, 5.5.1; οὐδὲ τοῦτον ἀδάκρυτον, Hld. 2.8.1 (perhaps influenced by L.'s phrase here), οὐκ ἀδάκρυτον, Hld. 2.33.8.

ἀλλ' εὐχόμενος … αὐτῶι: the anaphoric doublet builds up the picture of D.'s distress, but the weight is on the second limb to which the first is a foil (what would the Nymphs have said in a second dream?).

ἐπράχθη emphasises the role of an agent (in the way that ἐγένετο would not have) and also recalls Thuc. (cf. 1.22.2, 4.54.3), as befits the ensuing narrative.

2.25.1 τῆι καταδρομῆι ... ἀναλαβεῖν 'to refresh his troops who were exhausted by the raid'. For the hyperbaton of τῆι καταδρομῆι cf. 1.18.1 and intro. p. 16; for this sense of ἀναλαβεῖν cf. Thuc. 6.26.2, X.Eph. 2.14.5, 5.5.8 (αὐτὴν ... ἐκ τοῦ πλοῦ κεκμηκυῖαν), Plut. *Alex.* 67.7.

2.25.2 ἄκρας ... μηνοειδῶς 'So when he reached a headland encroaching into the sea and stretching round in a crescent ...'. The Thucydidean colour is maintained by the pair of double compound verbs (though Thuc. actually uses neither) whose participles overburden the noun ἄκρας, and this rare sense of λαβέσθαι is confined to Thuc.: e.g. 8.80.3 αἱ μὲν (sc. νῆες) Δήλου λαβόμεναι. The adv. μηνοειδῶς is first attested in the second century AD (Antyllus, quoted by Oribasius; later Philostr. *VA* 3.11), but the adj. is in Hdt. 1.75.5, etc., Thuc. 2.76.3 etc. The east coast of Lesbos north of Mytilene has several such bays; cf. 3.21.3n. and Bowie 1985.

γαληνότερον ... εἰργάζετο 'made an anchorage calmer than a harbour'. The paradox resembles sophistic encomia, reworking L.'s recurrent contrast between nature and art. γαληνός is poetic (especially Eur.) until [Pl.] *Ax.* 370d, and found in the novels only here and at Hld. 3.3.7; its comparative first appears at Jos. *BJ* 1.28.2.

ἐνταῦθα ... λυπήσαι 'here he moored the ships in a line to ride at anchor out at sea so that none of the country-folk from the land should damage any of them'.

διορμίσας is a post-classical compound found elsewhere only in D.S. 20.88, Hierocles, p. 56 von Arnim; Valley 1926: 62 suggests that the prefix δι- draws attention to the ships' separation.

ἀνῆκε ... εἰρηνικήν 'he told the Methymnans to stand down and enjoy themselves as in peacetime'. For ἀνιέναι cf. Hdt.2.173.4 ἐς παιγνίην ... ἑαυτὸν ἀνιέναι. His actions bode ill, for they have been waging war, and τέρψις has indeed been characterised as a feature of peace (2.12.1) and especially of the couple's life (1.28.1, 2.3.1, 11.1). The soldiers' party is on the shore, a motif L. may have known from Alcaeus: cf. Hor. *Odes* 1.32 7–8 *qui* (sc. Alcaeus) *ferox bello tamen inter arma | siue iactatam religarat udo | litore nauim ... canebat.*

2.25.3 ἀφθονίαν is often of food (esp. in banquet-contexts: cf. 3.33.3); cf. X.Eph. 1.10.4, 3.1.2, 3.7.

ἔπινον ... ἐμιμοῦντο: by sleight of tongue the third element binding L.'s anaphoric tricolon is not a verb but a noun beginning with the prefix ἐπ-. Banquets after military victories were not a formal institution in classical Greece, and L. may be thinking of Roman practice (cf. D.H. 3.41) or of parties given to celebrate victories in athletic or musical competitions, like those of Agathon (Pl. *Symp.* 173a6) or Sarapion (Plut. *QC* 1.10). This

has been none of these: the Methymnans' μίμησις is futile and harmful, contrasting with Lamon's and the couple's acts of μίμησις (cf. 1.3.1n.) which advance their happiness.

ἄρτι ... καί: this form of words to indicate immediacy recurs shortly at 2.28.3, 35.1; cf. 2.38.3 and contrast 1.28.3n.

τῆς τέρψεως ... ληγούσης 'as their party gave way to nightfall'.

αἰφνίδιον: divine intervention is often sudden; cf. αἶψα in Sappho fr. 1.17 and *PObbink* 16 and 24, αἰφνίδιον at Plut. *Num.* 15.2. The adj. αἰφνίδιος is Thucydidean (2.61.3, 8.14.1), though adverbial use of the neut. first appears in Plut. *l.c.* Pan's intervention follows a pattern exemplified in many stories, some of which may contribute to L.'s picture. Dionysus' capture by Tyrrhenian pirates made vines and ivy grow on their ship (*h.Bacch.* 38–41; cf. C.'s garland at 2.26.2). Apollo took the form of a dolphin, leapt into a ship, and forced it to sail to Crisa (*h.Ap.* 399–441). Pan made soldiers yell and trumpet at night when Dionysus was imprisoned during his Indian expedition (anon. *Incred.* 11). For similar miracles in near-contemporary authors cf. the nocturnal Πανικὸς φόβος divinely inflicted on Gauls attacking Delphi (Paus. 10.23.7–10: cf. Bowie 2001) and Achilles' rout of Amazons on White Island (Philostr. *Her.* 57.12–17).

κτύπος δέ ... στόλου 'and a splashing beat of oars could be heard, as of a huge fleet that was sailing to attack them'. Cf. Paus. 10.23.7 ἐδόξαζον ... κτύπου ... αἰσθάνεσθαι and 2.29.2.

2.25.4 ἐβόα ... μιμούμενος: for βοᾶν with inf. in a battle-context cf. Xen. *An.* 1.8.12, 19. The four cola, slightly different in form but held together by the sequence τις ... ἄλλος ... τις ... τις, well reflect the Methymnans' confused and diverse reactions; as ἐδόκει and μιμούμενος show, their foe is incorporeal, a point L. emphasises in the following sentence. On μίμησις cf. 1.3.1n.

εἴκασεν ἄν τις ὁρᾶν νυκτομαχίαν: cf. 1.13.2n. ὁρᾶν invites readers to visualise the scene, paradoxically the sort of battle hardest to see, and to assess it as an *ecphrasis*. Theon, *Prog.* 119.3–5 68 Patillon offers Philistus and Thucydides as models for the *ecphrasis* of a νυκτομαχία, a term found in classical writers only at Hdt. 1.74.1 (the eclipse) and Thuc. 7.44.1 (Epipolae) where (as regularly later) it understandably involves confusion (e.g. Aristides, *Or.* 3.175 L–B, Philostr. *Her.* 33.23).

2.26.1 τῆς δὲ νυκτὸς ... ἐπῆλθεν: cf. 1.22.4n. For the repetition of τῆς νυκτός cf. intro. p. 16. The phraseology resembles Paus. 10.23.4 'The barbarians were beset by this sort of experience and terror throughout the whole day: but what was destined to befall them at night was much more distressing' (τοιούτοις μὲν οἱ βάρβαροι παρὰ πᾶσαν τὴν ἡμέραν παθήμασί τε καὶ ἐκπλήξεσι συνείχοντο. τὰ δὲ <ἐν> τῆι νυκτὶ πολλῶι σφᾶς ἔμελλεν ἀλγεινότερα ἐπιλήψεσθαι): cf. Bowie 2001.

οἱ τράγοι ... Χλόης: L. unusually specifies both male and female animals to augment his idea and its expression. For the ivy, usually associated with Dionysus rather than Pan, cf. Blech 1982: 185–210, and 1.2.1, 2.25.3n. κορυμβοφόρος appears first here in extant literature, but its uses by Nonnus in a Dionysiac context, e.g. *D.* 14.311, 24.102, might draw on Hellenistic poetry.

λύκων ... ὠρύοντο: ὠρυγμός (again 2.30.3) is the correct term for the roars of wolves, though outside L. the noun is late, only at Pollux 5.86, Ael. *NA* 5.51. Pindar and Hellenistic poetry use the verb: L. may recall Theoc. 1.71 (Daphnis' death) λύκοι ὠρύοντο.

2.26.2 ὤφθη ... ἐστεφανωμένη: ὤφθη (again 2.26.5, 29.2) maintains doubt about the reality of what was seen and heard; for its use in a similar context cf. Pl. *Phd.* 81d and Pan's epiphany in the *Life of Pindar* 2.2 Drachmann: ὁ γοῦν Πὰν ὁ θεὸς ὤφθη μεταξὺ τοῦ Κιθαιρῶνος καὶ τοῦ Ἑλικῶνος ᾄδων παιᾶνα Πινδάρου. L. may also recall its quasi-epiphanic use of Callirhoe, Ch. 8.6.7 (cf. 3.8.6). The gen. with στεφανοῦν (again 2.31.2) is late: Dio of Prusa, *Or.* 9.10, Philostr. *Her.* 35.9. C. has worn pine garlands for fun (1.23.3–24.1), but, after allusion to the tale of Pan and Pitys (1.27) and mention of Pan's statue under the pine (2.23.4, 24.2), this garland is manifestly Pan's work; a pine garland is also associated with Pan at Ach.Tat. 8.6.13.

αἵ τε γὰρ ... ἔμενον 'for the anchors stayed down on the sea-bed when they tried to raise them'; less miraculous than what follows, since anchors often became stuck in the sea-bed; cf. Lucan 3.696–700 and those found by marine archaeologists. The miracles reveal indirectly that the Methymans are attempting to escape.

αἵ τε κῶπαι ... ἐθραύοντο 'and their oars shattered when they lowered them into the water to row'. For καθιέναι κώπας (but there to stop boats) cf. Thuc. 2.91.4.

ἔλυον τὰ γομφώματα 'began to loosen the ships' timbers', a hazard of wooden ship-construction that might be precipitated by storm: cf. Ach. Tat. 3.2.3. The word γόμφωμα (a structure fastened by pegs, γόμφοι), is post-classical: Plut. *Marc.* 15.6, *De fort. Rom.* 9 = *Mor.* 321d, Vettius Valens 334.11. The dolphins recall that of *h.Ap.* and the pirates' metamorphosis into dolphins in *h.Bacch.*: cf. 2.25.3n., 3.27.3n.

2.26.3 ἠκούετό τις ... τὴν ἄκραν 'There was also heard from the top of the crag that ran down towards the headland ...'. Pan is regularly perceived aurally rather than visually (cf. Versnel 1987), though to one second-century Greek Pan appeared not in a dream, but in broad daylight: ἀναφανδὸν ἐπέστης | οὐκ ὄναρ ἀλλὰ μέσους ἤματος ἀμφὶ δρόμους (*IGUR* i 184 = *IG* xiv 1014). A pipe without a visible player will again be heard at the episode's close, 2.28.3–29.3; a pipe (played by C.) was also crucial in D.'s rescue from the pirates, 1.30.1, and the puzzle of music without a visible

source is replayed at 3.23.5. L. may know Phanocles' account of mysterious lyre-music spreading across the sea when Orpheus' lyre and head were cast ashore on Lesbos (fr. 1.16 Powell), but has no close verbal echo.

ἀλλὰ ... σάλπιγξ: L. underlines his contrast by the rhyme of σῦριγξ and σάλπιγξ. The sound of Pan's own instrument signals his presence; cf. the cithara heard at Delphi in Plut. *Sull.* 12.7. For a mysterious trumpet's terrifying effect see Plut. *Sull.* 7.6; cf. the terror caused by Pan's music from a mussel-shell in the battle of gods and Titans, Eratosthenes, *Cat.* 27.

2.26.4 πολεμίους ... βλεπομένους 'and they talked of those they could not see as "the enemy"'.

ὡς τευξόμενοι σπονδῶν ἐν αὐτῆι 'in the hope that they would get an armistice in it'. L. gives us their ill-founded perspective of what is happening as a battle; their surprising wish for night to return endorses his description of day as φοβερωτέρα.

2.26.5 συνετὰ ... ἀκούσματα 'Now the events were comprehensible to all men of good sense, that the apparitions and sounds were the work of Pan ...' The doublet varies the more common ἀκούσματα ... θεάματα, found at 3.13.3n.

φαντάσματα are chiefly dreams, but the term is used of ghosts at Pl. *Phd.* 81d (cf. 2.26.2n.) and of a δαίμων at Plut. *Dio* 2.3. For Pan as φασματοποιὸς θεός cf. Pfister, *RE Suppl.* IV 278–9.

μηνίοντός τι τοῖς ναύταις 'who had some reason for anger against the sailors'. μηνίειν appears only in poetry and Hdt. in classical Greek, but often in later prose, especially of a god's anger as here and at Ch. 3.11.5, [Plut.] *Am.narr.* 5 = *Mor.* 775e, Philostr. *Her.* 25.15, etc.

ἔστε ἀμφὶ μέσην ἡμέραν: for the narrative pattern 'and this went on until ...' cf. 2.10.3. Mid-day is when Pan himself sleeps (Theoc. 1.15–17) and when supernatural powers haunt the still countryside, μεσημβρινοὶ δαίμονες: cf. 2.4.1n., Theoc. 7.21, Caillois 1937.

οὐκ ἀθεεί: a phrase from *Od.* 18.353 common in later Greek: cf. Philostr. *VS* 1.21.516, 25.533, D.C. 59.12.3, Hld. 6.4.2.

καταπεσόντος: classical Greek has only the simple verb in the expression πίπτειν εἰς ὕπνον (Soph. *Ph.* 826); the prefix κατα- gives the impression of sudden collapse.

ὤφθη: cf. 2.26.2n.

2.27.1 ἀνοσιώτατοι καὶ ἀσεβέστατοι: the words form a natural pair (cf. Xen. *Cyr.* 8.7.22, Ach.Tat. 7.5.4) and come readily as condemnation of crime, even against a mortal; cf. 1.29.1. L. may echo Apollo's voice at Didyma at Hdt. 1.159.3: ἀνοσιώτατε ἀνθρώπων, τί τάδε τολμᾷς ποιέειν;

μαινομέναις φρεσίν maintains the high poetic style of the superlatives: cf. Aes. *Th.* 484 μαινομέναι φρενί.

πολέμου ... ἐνεπλήσατε: for the metaphor cf. Ach.Tat. 8.1.5 ἐνέπλησα βοῆς τὸ ἱερόν.

τὴν ἐμοὶ φίλην ... τὰς ἐμοὶ μελομένας ... ἐξ ἧς Ἔρως μῦθον ποιῆσαι θέλει: the three phrases placed emphatically at the end of their sentences link the concerns of Pan and Eros and explain his wrath. The middle μελομένας is poetic; L.'s other uses are active, like those in other post-classical prose texts (the middle at Luc. *Alex.* 24 is in a hexameter oracle).

βοῶν: not mentioned at 2.20.2–3, but we have known that they graze in the area since Dorcon's involvement, 1.12.3.

2.27.2 ἀπεσπάσατε: of suppliants dragged from shrines Thuc. 3.81.5 (Corcyra).

ἐξ ἧς ... θέλει: L. teases readers' complicity in his narrator's role by this apparently self-referential remark. Although this μῦθος need only be the one presented in the pictures of the preface, it is hard not to refer it to L.'s own work.

2.27.3 βορὰν ἰχθύων: for the threat of being eaten by fish cf. *Il.* 19.268 (βόσιν ἰχθύσιν), [Aes.] *Pr.* 582–3 (Io's self-imprecation), Ach.Tat. 3.5.4 (εἰ δὴ καὶ θηρίων ἡμᾶς βορὰν πέπρωται γενέσθαι).

τὴν ταχίστην: sc. ὁδόν 'as quickly as you can' (again 2.28.1, 3.1.1) a phrase especially common in Hdt. (e.g. 1.24.3: Arion) and appropriate to orders issued by gods and monarchs (e.g. Hdt. 1.86.6, 3.129.3).

ἀνίστω δή: 'So get up ...' (cf. ἀναστάς 2.23.5): pres. imperative middle of ἀνιστάναι, regularly of waking from sleep, prescribed as Attic by Moeris α 32 Hansen: ἀνίστω Ἀττικοί· ἀνίστασο Ἕλληνες; cf. Aes. *Eum.* 133, 141, Ameipsias fr. 31 K–A).

ἐκβίβαζε: regularly of disembarking people cf. Thuc. 7.39.2.

μεθ' ὧν: for the assimilation of a relative in the obj. acc. to a gen. antecedent see 2.20.3n.

ἡγήσομαι ... ὁδοῦ: 'and I shall guide both you in your voyage and her in her return'.

2.28.1 ὁ Βρύαξις: perhaps recalling a cult-title of Pan Βρυάκτης; cf. Stob. 1.1.30, Hsch. β 10, *Bull.Épigr.* 1963, no. 38. For βρύειν as a term with Dionysiac connotations, see Zimmermann 1992: 129–30. But neither Βρύαξ (the reading of **F**) nor Βρυάκτης is especially appropriate to Bryaxis' role. More probably L. has in mind the fourth-century Athenian sculptor Bryaxis, mentioned by Paus. 1.40.6 and twice by Clem. Al. *Protr.* A sculptor's name may remind readers that the miracle's agents, Pan and the Nymphs, are known to D. and C. primarily through their cult statues (cf. ἀγάλματα ... ἄγαλμα, 2.24.1–2).

τοῦτο: sc. ὄνομα; cf. LSJ καλεῖν II.1.

ἀναπηδᾶι: cf. 2.24.1n.

ἀναζητεῖσθαι: the verb is in Hdt. 1.137.2, Thuc. 2.8.3, but its use of persons is late, Philo, *De opificio mundi* 166.

2.28.2 ἀνεῦρον 'recovered', in classical Greek usually of things, but of missing persons at Hdt. 2.54.2; cf. Hld. 2.9.4, 6.2.4; the sense 'recover'

appears especially in the novels, where recovery of a lost beloved is a major theme (X.Eph. 5.1.12, etc., Hld. 2.7.5); cf. ἀνεύρεσις 4.28.2.

εἰς ὀφθαλμούς 'into his presence', a use already in *Il.* 24.204, though here perhaps reminding us how much of the Methymnans' terror has been caused by things seen: cf. 2.26.2 ὤφθη ... πίτυος ἐστεφανωμένη, the last two words of which are repeated here.

σύμβολον ... ποιούμενος 'So taking this too as a token that matched what he had seen in his dreams ...'.

ἐπ' αὐτῆς τῆς ναυαρχίδος 'on the flagship itself'. ναυαρχίς is post-classical, first in Plb. 1.51.1; cf. Bowie 2019 §§5–6.

2.28.3 ποιμενικὸς ... ποιμνίων 'pastoral and like that which leads flocks to pasture', presumably like D.'s νόμιον at 4.15.2 (cf. Dorcon at 1.29.2). The panpipe's playing of something ποιμενικός marks the re-establishment of the ordered pastoral world and closes the disturbance signalled by its abnormal sound at 2.26.3; cf. τὰ συρίσματα ἀμφότερα, τὸ πολεμικὸν καὶ τὸ εἰρηνικόν, 2.30.3.

κατὰ τῆς ἀποβάθρας ... τῶν χηλῶν 'began to run down the gangway, slithering about because of their horny hooves'.

ἀποβάθρας is rare but in both Hdt. (9.98.2) and Thuc. (4.12.1), then Luc. *DMort.* 20.1; the single gangplank suggests that C.'s sheep and D.'s goats (the only animals to disembark, 2.29.1) were held on one ship.

ἐξολισθαίνοντα is post-classical (first in Epicurus, *Ep.* 2 p. 45 Usener) for classical ἐξολισθάνοντα; cf. ἀπωλίσθαινε at Plut. *Alc.* 6.1.

θρασύτερον: on goats' greater boldness cf. 1.7.2n., 32.3.

οἷα καὶ κρημνοβατεῖν εἰθισμέναι 'as you would expect since they had grown accustomed even to clamber on cliffs'. This use of οἷα, less common than ἅτε, is especially Thucydidean: cf. 2.5.4, 8.95.2. The noun or adj. κρημνοβάταν describes Pan in anon., *Anth.Pal.* 9.142.1 (= *FGE* 1424).

2.29.1 ὥσπερ χορός: the comparison is later used for sailors (3.21.2), but there it is aural, here visual; like ὥσπερ θέατρον at 4.15.2, it narrows the gap between beasts and men, as does the tricolon's last term ὅμοια χαίρουσιν.

ἐν κοίλῃ νηΐ 'in the ship's hold': cf. Hdt. 8.119.1. The other flocks must be dispersed among the other nine boats. If the text is sound either L. slips up or the phrase means 'in the hold of their respective ships'.

καθάπερ ... μὴ κηλοῦντος: selective abnormal behaviour is often taken as marking the operation of magic or the supernatural. In the novels κηλεῖν is found only here and Hld. 1.23.2 (metaphorical, as often in Plato).

2.29.2 ἀνευφημούντων 'proclaiming Pan's power', a late use; cf. of gods X.Eph. 5.13.3, Ach.Tat. 3.5.6, Hld. 2.27.1; of men Jos. *BJ* 4.2.5, Ch. 7.3.11, Hdn. 6.4.1. Such reactions to miracles or survival (cf. εὐφημεῖν 2.31.2, 3.28.3) might be a cry 'μέγας ὁ Πάν!' (cf. *Act.Ap.* 19.28) or simply 'ὦ Πάν' (cf. 2.30.1).

ὤφθη ... θαυμασιώτερα 'stranger things than these were seen in both elements'. On ὤφθη see 2.26.2n., and, for the trope 'x was still more startling than y', 2.26.1n. The use of ἄμφω/ἀμφότερα στοιχεῖα to refer to land and sea, philosophical in origin, is a sophistic affectation: cf. Polemo, *Cynegeirus* 11 (p. 139.17 Stefec), Hdn. 3.1.5. Here it recalls the power credited to Eros by Philetas at 2.7.2.

2.29.3 δελφὶς πηδῶν ἐξ ἁλός: the same description as of the destructive dolphins of 2.26.2, showing that this marks the end of Pan's hostility. Dolphins often gambol close to ships, giving rise to stories of their guiding ships like that in Plut. *De soll. an.* 36 = *Mor.* 984a–b; cf. 3.27.4n.

ἡγεῖτο: of course neither C. nor the flocks know the way; cf. 2.30.3.

καὶ τὸν συρίττοντα ἔβλεπεν οὐδείς is parenthetic. For the invisible source of music cf. 2.26.3n.

ὥστε ... ἐνέμοντο 'so that the sheep and goats moved forward and grazed as they did so', as would be expected in response to the tune described in 2.28.3n. The restoration of the flocks to their natural activity of grazing fittingly closes the episode of Pan's intervention and gives L. a transition to the grazing rhythm of D.'s day (2.30.1).

2.30.1 δευτέρας που νομῆς καιρὸς ἦν: late afternoon (1.8.2), which allows time for the flocks to return 10 stades after Bryaxis' mid-day dream (2.26.5) and the miracle. The use of που 'about' (cf. 3.3.2, 13.1 and οἶμαι 1.32.3n.), when a novelist could choose to offer precision, adopts the historiographical pose more prominent in Hld.: cf. Morgan 1982.

ἀπὸ σκοπῆς τινος μετεώρου may recall (since D. is an αἰπόλος) *Il.* 4.275 ὡς δ' ὅτ' ἀπὸ σκοπιῆς εἶδεν νέφος αἰπόλος ἀνήρ.

λειποθυμήσας 'in a faint', a medical term for losing consciousness, in the novels only here and Ch. 4.5.9: cf. Plut. *Them.* 10.10, Philostr. *Her.* 23.24. The models for strong emotions causing faintness are Penelope (*Od.* 4.703 = 23.205, quoted by Ch. 1.1.14 of Callirhoe), Odysseus (e.g. *Od.* 22.147, quoted by Ch. 3.6.3 of Chaereas and 4.5.9 of Dionysius), and Sappho fr. 31.15–16. Couples fall to the ground at X.Eph.5.13.3, Ach.Tat. 3.17.7, Hld. 2.6.3; D. and C. almost faint at 3.7.3.

2.30.2 μόλις δὲ ἔμβιος ... γενόμενος 'and when with difficulty he had been brought back to life ...'. L. alone uses ἔμβιος in this sense, though cf. Philostr. *Her.* 25.8 of Zeus ἐργαζομένου ... ἔμβια τὰ ὑπὸ τῶι αἰθέρι. For the restorative effect of C.'s kisses cf. 2.18.

φηγόν: cf. 2.21.3n.

2.30.3 κατέλεξε πάντα: again of a long story 4.10.1, 18.1; cf. Ach.Tat. 7.6.1. The model is *Od.* 23.309: Penelope does not sleep until Odysseus 'narrated everything' (καταλέξαι ἅπαντα), likewise an abbreviation of what we already know. For D.'s response at 2.30.4 L. uses a different formula, διηγεῖτο, as of C.'s narrative to D. at 1.31.2; cf. 3.8.1, 25.4, 29.1, 4.29.4.

For events listed by key terms in asyndeton cf. pr.2, X.Eph. 5.9.12, intro p. 16; for such retrospective lists see Hägg 1971: 245–6.

σύρισμα is a late form registered only in Hesych. s.v. ἄσθμα, though συρισμός is found in MSS at Luc. *Anach.* 32.

2.30.4 ὅσα εἶδεν, ὅσα ἤκουσεν: what D. has heard and seen is the same, i.e. his dream (cf. 2.24.1), but the contrast matches C.'s narrative and produces an impressive *tricolon auctum.*

μέλλων ἀποθνήισκειν: the suggestion that he was about to kill himself goes further than 2.22.4, but brings his experience closer to that of C. (and fits reactions of other novelistic heroes to the heroine's supposed loss; cf. Theagenes, Hld. 2.1).

2.30.5 τοὺς ... Λάμωνα: simply 'Dryas and Lamon'; cf. τῶν περὶ τὴν Νάπην 3.11.1: no other member of their households is mentioned, apart of course from C.

τὴν ἀρίστην: cf. 2.24.1n.

κιττῶι στεφανώσας: in many rituals the sacrificial beast was garlanded; cf. Blech 1982: 304. Ivy is particularly associated with Dionysus (cf. 2.26.1n.), with whom in turn Nymphs are often linked (e.g. Anacreon fr. 357.1–2 *PMG*).

καὶ γάλα ... ἀνέθηκεν: a libation of milk poured on the horns (a pastoral version of what in city rituals would usually be wine) consecrates the animal. After slaughter (ἔθυσε), flaying is easier if the beast is hung (as it still is in the annual sacrifice of animals at the church of the Taxiarchs in Mandamadhos, 20 km north of Mytilene). The skin can then be dedicated and left to hang until it rots away. The dedication shows that this sacrifice takes place both in and outside the cave of the Nymphs, like the final rustic wedding party (4.38.1).

2.31.1 ἤδη δὲ ... ἀνακαύσας 'Now that C. and the others were there he rekindled the fire ...'. ἀνακαίειν is strictly of rekindling a dormant fire, as at 3.9.4, 10.1: cf. *Od.* 7.13, Hld. 2.22.2, perhaps Hdt. 4.145.2 cf. ἀναλαβεῖν, 2.25.1n. Given that the couple often resort to the cave, we might imagine embers there, but perhaps L. simply means 'lit'.

τὰ μὲν ... ὀπτήσας 'stewing some parts of the meat and roasting others'. Some sacrifices specified one mode, some the other, some both; here the choice may take account of the relative tenderness of the meat – a mature she-goat can be tough – and of L.'s wish to build up his picture.

ἀπήρξατο ... γλεύκους 'made a first-offering from them to the Nymphs and poured a libation from a mixing-bowl full of must'. These ἀπαρχαί (cf. 2.2.4, 3.11.1, 12.4) and the skin are all the Nymphs receive: Greek sacrifice is primarily an institution for bringing groups together for the ceremonial consumption of meat, see Detienne and Vernant 1989, Burkert 1985: 55–9.

γλεύκους rather than mature wine partly because the year's vintage has only just been pressed, partly because L. wants variety between this libation and the wine which will be poured at the sacrifice to Pan (2.31.2).

ἐκ φυλλάδος στιβάδας ὑποστορέσας: 'spreading out beds of leaves to lie on'. These need not be ritual, though they sometimes are: cf. Philostr. *VS* 2.1.549 and *Syll.*[3] 1109, Dionysiac festivals in second-century Athens. Rather they are simply natural aids to rural relaxation: cf. again 4.38.1, Pl. *Rep.* 2.372b5–6 (the 'first city', perhaps specially recalled here), Dio of Prusa, *Or.* 7.65, Theoc. 7.132–4 (with Hunter 1999), Verpoorten 1962, Parker 1996: 77 with n. 40.

ἐντεῦθεν ... παιδιᾶι 'he began to eat, drink and sport'. For L.'s preference for abstract nouns where others would use verbs cf. 1.12.6n. Whereas L. often uses ποτόν of the substance, 'drink', only here does he use πότος of the activity, 'drinking-bout'; his only other use of παιδιά (a leitmotif of classical urban symposia: cf. *Theognidea* 567, *Adespota elegiaca* fr. 27.4 West) is of the couple's misperception of Dorcon's ambush (1.21.5). D.'s behaviour here, then, is uncharacteristic; it is also remarkable that he alone, and not all present, nor even he and C., is made the subject. He resembles a self-centred Aristophanic hero celebrating, whereas the real ordeal was C.'s. The narrative is gradually shifting from one in which D. and C. are equal to one in which D. takes the leading role. D.'s increasing confidence is also brought out by the detail that he still watched the flocks in case a wolf should attack them.

2.31.2 ἦισάν τινας ... ποιήματα: ancient readers of Theocritean pastoral were as curious as modern about its origins (cf. *Scholia in Theocritum vetera* ed. Wendel, 2.4–3.16) and L.'s contemporaries were interested in folk- and work-songs (cf. 4.38.3n.). In mentioning ancient songs to Nymphs (cf. the πρεσβυτέρων ποιμένων ἀναθήματα, 1.4.3) L. gives readers a frisson of excitement at contact with the pre-literary state of the tradition in which L.'s work stands (cf. the primitive Sostratus-Agathion whom Herodes visited in the heart of Attica, Philostr. *VS* 2.1.552–4). He may also expect them to think of songs of shepherds who are characters in Theoc.'s *Idylls*, like Thyrsis and his apostrophe to Nymphs (1.66), or the narrator's apostrophe Νύμφαι Κασταλίδες (7.148). Hymns were sung at sacrifices, and doubtless at sacrifices to Nymphs, though no genre of hymns to Nymphs seems to have developed: certainly none survive. On παλαιῶν cf. 4.21.1n.

νυκτὸς δ' ἐπελθούσης: for the formula (first at Hdt. 1.209.1) cf. 1.22.4 (with discussion), 24.1, 2.26.1 and 4.

τοῦ Πανὸς ἐμνημόνευον 'they gave thought to Pan'. The sacrifice to Pan re-runs that to the Nymphs with some verbal changes (to achieve *uariatio*) and only a few of substance.

ἀγελάρχην: a word attested only in post-classical Greek, and only metaphorically, e.g. Plut. *Rom.* 6.4, [Luc.] *Am.* 22, as are the cognate ἀγελαρχεῖν (Philo, 1.679, Plut. *Galb.* 17.7) and ἀγελαρχία (*IGRom.* iii 648, equivalent at Idabessus to ἐφηβαρχία). The literal, rustic use of a word usually metaphorical in literature is a humorous touch.

στεφανώσαντες πίτυος: as C. had been, 2.26.2 (see n. ad loc. for the genitive and link with Pan).

τῆι πίτυϊ: not uncaring repetition but a way of emphasising the transference of the goat to Pan.

εὐφημοῦντες: cf. 2.29.2n. The Nymphs are not explicitly praised, as at 3.28.3, but Pan is, since the ἔργα were his.

2.31.3 ἐν τῶι λειμῶνι ἐν τοῖς φύλλοις: corresponding to ἐκ φυλλάδος στιβάδας (2.31.1) For the λειμών cf. 1.4.3.

κέρασιν αὐτοῖς ἐνέπηξαν 'pinned horns and all': cf. LSJ αὐτός I.5. ἐμπήγνυμι, used at 3.33.2 of cheese-making, is not elsewhere used of attaching offerings; L. may recall Theoc. 7.155–6 ἇς ἐπὶ σωρῶι | αὖτις ἐγὼ πάξαιμι μέγα πτύον (in the context of a party presided over by Nymphs). Several epigrams commemorate skins attached to trees as dedications (cf. also Apul. *Florida* 1 *fagus pellibus coronata*), with similar phraseology in one ostensibly by Philip V of Macedon, *Anth.Pal.* 6.116.1–3: τοῦτο Φίλιππος | δέρμα ταναιμύκου λευρὸν ἔθηκε βοὸς | αὐτοῖς σὺν κεράεσσι ... Close too is Leonidas, *Anth.Pal.* 6.262 (= *HE* 2261–4), a wolf's skin hung from a πίτυς; cf. *Anth.Pal.* 6. 106 (wolf), 114 (deer), 263 (lion). Any of these might be known to L. via the *Garlands* of Meleager and Philip.

ποιμενικὸν ἀνάθημα ποιμενικῶι θεῶι: the point is an obvious one, and could have been underlined by mentioning Pan's goatish legs. L.'s choice of phrase may seek to remind us of the status of his own work, an ἀνάθημα (pr.3) which the MSS entitle ποιμενικά. For a dedication emphasising its appropriateness to the dedicatee cf. Hadrian to Zeus, *Anth.Pal.* 6.332.2 (= *FGE* 2113) κοίρανος ἀνθρώπων κοιράνωι ἀθανάτων.

ἀπήρξαντο ... ἐσύρισεν: two pairs of phrases in asyndeton (the position of the two words καί require them to mean 'also'), the second pair shorter than the first, create a quiet closure to the description of the sacrifice. The song sung by C. and the tune piped by D., although presented as part of the sacrificial ritual (which in urban contexts would involve not a syrinx but a pipe, αὐλός) also create a thematic link with the story-telling and piping that follow (2.33–6). For shorter asyndetic phrases cf. 3.15.2, intro. pp. 15–16. L. may refashion Theoc. 6.44 αὔλει Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βούτας.

2.32.1 κατακλιθέντες: the proper term for reclining to eat and drink; cf. 4.31.3, 38.1. But L. has also used it for lying down to make love (2.9.1; cf. 3.18.3, 4): here it prompts readers to wonder whether this final act is imminent.

ἐφίσταται: the term used to introduce him at 2.3.1.

κατὰ τύχην: cf. pr.1n. Although Philetas has long honoured Pan (2.7.6) it is odd that he happens to come now when the couple and their families are already celebrating the second day of an *ad hoc* rural festival: L. wants him to make a separate entry, recalling 2.3 and the advice he gave there, not merely to emerge from the throng.

βότρυς ἔτι ἐν φύλλοις καὶ κλήμασι 'grapes that were still on their leafy stalks'; cf. 4.5.2. ἐν φύλλοις καὶ κλήμασι is a hendiadys, since grapes do not grow on leaves.

Τίτυρος: a goatherd's name in Theoc. 3.2, 7.72, perhaps already used by the poet Philitas, see Bowie 1985: 81–3. The context gives these associations more weight than its link with Sileni and satyrs as the name of a class of worshippers of Dionysus (Σ Theoc. 3.2, Strabo 10.3.10, Ael. *VH* 3.40).

πυρρὸν παιδίον ... ἀγέρωχον 'a boy with red hair and blue-grey eyes, with pale complexion and high spirits'.

πυρρόν cf. 1.16.1n. Having grey eyes (γλαυκιῶν τὸ βλέμμα) is presented as attractive at Hld. 7.10.4; Philetas' attractive and nimble boy recalls the one he encountered in his garden (2.4.1), λευκὸς ... καὶ ξανθός, Eros himself.

καὶ ἥλλετο κοῦφα βαδίζων: the dactyls could be the second half of a hexameter, as Michael Reeve once pointed out. The couple's spring gambols, ἥλλοντο κοῦφα, are also related to those of young animals (1.9.2). Tityrus' lightness evokes a young athlete: cf. Philost. *Her.* 10.3.

2.32.2 συνεστεφάνουν ... ἐποιοῦντο: κόμη is already used for foliage at *Od.* 23.195; cf. Ach.Tat. 8.6.13 ἐστεφανωμένη τὴν κεφαλὴν πίτυος κόμαις.

συμπότην: the term draws attention to the fact that this rustic party resembles but also differs from an urban symposium; cf. 2.31.1n., 4.17.3n, 25.2n.

2.32.3 οἷα δὴ γέροντες ὑποβεβρεγμένοι 'as one might expect of old men a little tipsy'. ὑποβεβρεγμένος is drawn from comedy (perhaps particularly Men. *Dysc.* 231, but cf. *Epit.* 34, Luc. *DDeor.* 3.2, Alciphron 4.13.12): the simple verb is already used by Eubulus 123 K–A (cited by Ath. *epit.* 1.23 in a discussion of βρέχειν in the sense 'drink'). The subjects are now Dryas, Lamon, and Philetas. Old men's garrulity, already manifest in Homer's Nestor, is noted by Arist. *Rh.* 2.1390a9–10.

λῃστῶν ... λύκον: the reminiscences match the first two threats to D. (1.28) and C. (1.20–21).

μόνου ... συρίσας: cf. Thyrsis' compliment to the goatherd at Theoc. 1.3 μετὰ Πᾶνα τὸ δεύτερον ἆθλον ἀποισῇ. L. may recall Theoc., or both may recall the poet Philitas (which would give two levels of meaning to τοῦτο τοῦ Φιλητᾶ τὸ σεμνολόγημα ἦν).

σεμνολόγημα is post-classical, Sext. Emp., *P.* 3.201, Cassius Dio 50.27.

2.33.1 πάσας ... τέχνης 'plied him with entreaties to allow them too to enjoy his skill'. δέησις only here in L.: its use with προσφέρειν is late; cf. Ch. 7.6.9, Ach.Tat. 7.1.3, and with ποιεῖσθαι *Ev.Luc.* 5.33.

καίτοι ... μεμψάμενος 'although he blamed old age for making him short of breath'.

2.33.2 μικρὰ πρὸς μεγάλην τέχνην 'too small for his great skill'. A facile contrast (cf. Theoc. 28.24–5, Geminus, *Anth.Pal.* 7.73.6 (= *GP* 2347)), and an unconvincing excuse: but L. wants to emphasise D.'s immaturity, magnify the qualities of Philetas' pipes, and, in making their introduction something special, create a break for Lamon's myth.

σταδίους δέκα: the favourite among the round numbers that L. invents for his distances; cf. 2.25.1, 3.2.4, 5.4.

2.33.3 ἐγκόμβωμα 'jacket', a term first found in Pollux 4.119, explaining it as an outer garment worn by slaves over a tunic (ἐξωμίς) to keep it clean. Overgarments are naturally shed for running (cf. Astylus' himation, 4.22.1) or dancing: their wearer can then be described as γυμνός (cf. Ar. *Ach.* 627).

ὥρμησε τρέχειν ὥσπερ νέβρος 'dashed off running like a fawn'. The simile is not specifically pastoral; cf. Anacreon fr. 408 *PMG.* For ὁρμᾶν with inf. cf. 2.34.2n., 3.6.5, 19.1 (again with τρέχειν), 34.1.

ἀφηγήσασθαι 'narrate', a sense rare outside Hdt. (1.24.6, Arion and the dolphin, 207.5, 5.62.1, 9.26.6); only here in the novelists, though Hld. four times uses the noun ἀφήγησις.

The myth of Pan and Syrinx reinforces the perception of Pan's power displayed in the main narrative of his miraculous intervention and transfers it to the sexual sphere: the violence of his pursuit of Syrinx drove her to self-destruction. Told by D.'s father, Lamon, it carries further a lesson of D.'s own inset tale at 1.27, that males are stronger than females. That tale invited its hearer, C., to compare herself to the cowgirl metamorphosed into a wood-pigeon, who herself sang of Pan's murderous pursuit of Pitys. Here Pan's violence has become the main theme, and the effect of this tale's relation to the first is to prompt C. and readers to ask whether C. (whom readers know will be the subject of a μῦθος, 2.27.2) risks not simply subordination to her fellow herdsman, like the cowgirl, but destruction, because she resists male sexual violence. The reader's answer must be negative, as largely is C.'s, to judge from the sequel of her innocent ballet with D. (2.37), though 2.39.2–3 show she has perceived the instability of Pan's erotic impulses. But the raising of the question adds tension to the rest of L.'s narrative, and L. keeps the issue alive with his third inset tale at 3.23, that of Pan and Echo, again told by D. The impression that all three present a male suitor's perspective on sexuality is increased by L.'s

decision to have this one told by D.'s father and not by C.'s. The aetiological tale of Pan and Syrinx is also told by Ach.Tat. 8.6.7–11, who attaches it to a cave at Ephesus. The accounts are very similar; if there is any dependence, that of the miniaturistic L. on Ach.Tat.'s fuller narrative is more likely; L. also provides a more plausible, rustic context (cf. intro. pp. 5–6).

ὃν ... σύριγγι: Sicilian goatherds are as intrusive in Lesbos as Tyrian pirates (cf. 1.28.1n.), and L.'s unusually stark breach of plausibility marks a literary allusion, chiefly to Theoc. We are not to understand the αἰπόλος to be Theoc. himself (he was no goatherd) but rather the Pan-fearing αἰπόλος of Theoc. 1 (cf. 2.32.3n.) who persuades Thyrsis to sing his myth of Daphnis for the reward of a splendid cup and three milkings of a goat: the cup is one he has obtained from a ferryman in exchange for a goat and a cheese (57–8), in turn part-models for Lamon's payment of a goat and a syrinx. The syrinx which here replaces the cup is a thematically appropriate payment, and it too has a model within Thyrsis' song, when the dying Daphnis hands his pipes to Pan, Theoc. 1.128–30 (cf. also the gift at 6.43). However the similarity between this scene and Virg. *Ecl.* 2 (Corydon refers to Pan's invention of the syrinx, then to one he himself was given by Damoetas on his death) has suggested that both draw on Philitas, see DuQuesnay 1981: 60 with nn. 192–200, Bowie 1985: 81–3. That Lamon's story resembles one involving a character also called Daphnis strengthens our inclination to relate it to C.

ἐπὶ μισθῶι τράγωι καὶ σύριγγι 'for the payment of a goat and a set of pipes'. The only other exchanges L. terms μισθός are sexual (Lycaenion's virginity and C.'s kisses, 3.19.2, 22.4), though the Methymnan νέοι do pay in money (2.12,4), and a purse belonging to them containing 3,000 drachmae will be crucial to the plot (3.27.4 etc.). μισθοί in kind and money are common in the other novels: L.'s tendency to suppress them in his idealised countryside (cf. Philostr. *Her.* 1.6) ignores reality.

2.34.1 ἡ σῦριγξ αὕτη: the deictic invites readers to visualise Lamon holding or gesturing to a panpipe.

τὸ ἀρχαῖον is esp. Herodotean, e.g. 1.56.2.

παρθένος ... μουσική: the terms resemble those applied to the cowgirl of 1.27.2 and, like these, fit C. (who has recently sung, 2.31.3).

αἶγας ... νῦν: the short limbs in asyndeton (here a tricolon) are even more prominent in L.'s miniature story (115 words) than in his main narrative. Asyndeton between sentences also predominates (cf. intro. p. 15–16). Syrinx's sport with Nymphs marks her world as mythical. The couple's relation to them is very different: D. and C. play with each other (1.11.1), just as Eros plays in Philetas' garden (2.4.1), but their dealings with Eros and the Nymphs are marked by σπουδή (1.11.1). Playing with Nymphs recalls Anacreon's prayer to Dionysos ὧι δαμάλης Ἔρως καὶ Νύμφαι ... συμπαίζουσιν (fr. 357.1–2 *PMG*: cf. Eros' challenge to Anacreon to

συμπαίζειν, fr. 358.1–4 *PMG*), and may hint at the homoeroticism of adolescence (cf. Luc. *DDeor.* 10.3, again Anacr. fr. 358.8 *PMG*).

νεμούσης, παιζούσης, αἰδούσης: the three microcola, rhyming and equal in length, pick up the three activities of the previous sentence.

προσελθὼν ... ἔχρηιζε: all but one of L.'s uses of προσελθεῖν (1.5.1, 2.13.1, 3.27.4, 5, 28.2) hint at predatory intent (the exception is 4.23.1), and Pan's action recalls that of the peasant who used the boat's mooring rope ἐς ὅτι ἔχρηιζεν (2.13.1), though here that everyday phrase has become a suggestive sexual euphemism.

διδυμοτόκους recalls the goat promised to Thyrsis for milking (διδυματόκον, Theoc. 1.25). The power to make goats bear twins is credited to Pan by Philip, *Anth.Pal.* 6.99 (= *GP* 2727–32), perhaps adapting Call. *Hymn to Apollo* 54 (ewes). It is an obvious symbol of pastoral plenty; cf. [Theoc.] 8.45.

2.34.2 ἐγέλα 'laughed at', for this sense cf. [Theoc.] 20.1 Εὐνίκα μ' ἐγέλαξε θέλοντά μιν ἁδὺ φιλῆσαι. Deriding gods is dangerous; cf. 2.20.3n.

μήτε ... ὁλόκληρον 'someone who was not wholly either goat or man'.

ὁρμᾶι ... βίαν 'Pan lunged in pursuit, meaning to force her'. For ὁρμᾶν with inf. cf. 2.33.3n.: the conjunction ὁρμήσηι διώκειν is found in *Il.* 13.64 (of a pursuing hawk). The postponement of ὁ Πάν juxtaposes him significantly with ἐς βίαν, an equivalence restated in the following sentence.

φεύγουσα ... ἀφανίζεται 'fleeing she hides in the reeds, tiring she disappears into the marsh'. Each participle matches a verb, but L.'s liking for hyperbaton (cf. intro. p. 16) makes a tempting transposition of κάμνουσα after κρύπτεται unnecessary.

2.34.3 τοὺς δόνακας ... μαθών: for a similar tricola diminuendo cf. intro. p. 15.

τὸ πάθος μαθών 'understanding what she had undergone'. If this is not a mere verbal jingle and rather an echo of the grand Aeschylean notion of learning through suffering, L. has devalued the tragic axiom by having his learner different from the subject of the experience, and he may be questioning tragic patterns: cf. 4.17.2n.

τὸ ὄργανον νοεῖ 'he devised the instrument'. This sense of νοεῖν is not found in classical prose (where ἐννοήσας would be used: cf. Pl. *Symp.* 190c6), but cf. D.H. *Thuc.* 37.

ἀνίσους: the varying lengths of the reeds in a panpipe (always in sequence to allow notes to be found) involve a different sort of inequality from unreciprocated passion. Ach.Tat.'s version lacks this detail. L. may wish to suggest that though D. and C. are equal in their mutual feelings they will not be so in their progress to their satisfaction.

2.35.1 ἄρτι ... καί: cf. 2.25.3n.

μῦθον ὠιδῆς γλυκύτερον: L. invites readers to admire his story, taking an opportunity neglected after his other inset tales, but common in other

writers telling tales within tales; cf. Pl. *Phdr.* 257c1–2, Hld. 3.4.4, and in Theoc. (of inset songs) 1.51, 15.145–6.

ᾠδῆς draws attention to the verse-like impression given by L.'s short, chiefly asyndetic cola, a style inviting intoned delivery and condemned as 'song' in contemporary sophistic oratory: cf. Dio of Prusa, *Or.* 32.68, Luc. *Demonax* 12, Philostr. *VS* 1.8.492, 2.28.620.

μέγα ... μεγάλων 'a large instrument whose reeds were large'. Pleonastic, but L. needs to build up his description of this special set of pipes in such a way that this phrase balances the following one.

καὶ ... πεποίκιλτο 'and it had been decorated with bronze where it was waxed together'. Cf. 1.15.2n. though there the pipe is actually held together by bronze. For plupfs. without augment cf. intro. p. 18.

2.35.2 εἴκασεν ἄν τις: cf. 1.13.2n. Comparison of Philetas' pipe to Pan's adds to his already considerable authority and neatly alludes to the myth just told.

διεγερθεὶς ... ὄρθιος 'So Philetas stirred himself and sat up on a seat' – not a piece of furniture, but whatever surface was to hand. L. may mean this position to add further to Philetas' dignity: players on the panpipe, unlike those on the αὐλός, are sometimes depicted seated (as e.g. Pan himself in *LIMC* VIII 'Pan' no. 122) and never reclining. Although διεγείρειν appears in comedy (Anaxippus fr. 1.47 K–A) its attestations are mostly post-classical; in the novels it appears only here and at Hld. 4.4.1.

ἀπεπειράθη ... εἰ εὔπνοοι 'he tested the reeds to see if they blew well'. The realistic detail demonstrates Philetas' virtuoso approach.

2.35.3 ἐνέπνει ... σύριγμα 'then he began to blow loudly and vigorously; one would have thought one was listening to pipes playing in unison, so loud was the noise of the panpipe's note'. For τις ἂν ᾠήθη cf. εἴκασεν ἄν τις in 2.35.2 and 1.13.2n. The successive 'one would have thought' tropes, usually found in praise of a realistic representation by a painter or sculptor, offer a meta-literary nudge, highlighting L.'s ecphrastic skill. αὐλοί were not, as often translated, 'flutes', but reed-instruments larger than panpipes, so capable of much greater volume. For νεανικόν in a doublet cf. μέγα καὶ νεανικόν, 4.35.1n.

ἤχει: regularly of instruments, e.g. the αὐλός (Ch. 6.2.4); L.'s other uses are of cicadas, 1.25.3n., 3.24.4.

κατ' ὀλίγον ... τὸ μέλος 'Gradually diminishing his force he changed the tune to one more pleasing'. The rest of Philetas' recital creates pleasure and reflects ordered behaviour, εὐνομία, but it is significant that this Pan-like figure opens it with a note of violence, βία (cf. 2.7.6, 11.2, 33.3nn). These louder tunes will have been those he used to play as a cowherd (2.5.3; cf. μέγα τὸ βοῶν below).

2.35.4 πᾶσαν ... μουσικῆς 'he gave a display of the whole art of musical control'. L. puns on the two senses of εὐνομία: 'good order' (with a hint at

the term for a sort of tune, νόμος) and 'good herding/grazing': cf. 1.5.1n. The middle verb ἐπιδείξασθαι is the regular term for displays of musical and rhetorical skill.

ἐσύριττεν ... πρέπον 'he piped the sort of tune that suits a herd of cattle', i.e. the sort used to herd beasts (cf. 1.13.4, 2.28.3, 29.3 4.15.1–4). πρέπον and the following terms πρόσφορον and φίλον are variants with very similar meanings whose rhyme holds the tricolon together.

τερπνὸν ... αἰγῶν: L. avoids simply rerunning the sequence in reverse order (cf. 1.9.1). Moreover he varies terminology: ποίμναις becomes ποιμνίων, αἰπολίωι is replaced by αἰγῶν. Here the association of τερπνόν with sheep and ὀξύ with goats reminds us of sheepish submissiveness and goatish precocity: cf. 1.7.2n.

ὅλως ... ἐμιμήσατο: implying that herdsmen of different beasts would have different sizes of panpipe, a further reason why that of Philetas, a former cowherd, was larger than D.'s. For the range of sounds that the large panpipes could produce cf. 2.37.3. That these pipes' relation to others is one of imitation reflects L.'s recurrent focus on μίμησις: cf. 1.3.1n.

2.36.1 σιωπῆι κατέκειντο τερπόμενοι 'stayed reclining in silence, enjoying the music'. κατακεῖσθαι is a term especially used to describe reclining at a party (since Callinus fr. 1.1 West) cf. κατακλίνεσθαι 2.32.1n. For the silence of rapt appreciation cf. *Od.* 11.333–4 οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῆι, | κηληθμῶι δ' ἔσχοντο κατὰ μέγαρα σκιόεντα.

ἐπιλήνιον ... ὠρχήσατο: 'danced for them a dance of the vintage', hence the tune associated with Dionysus that he requests. ἐπιλήνιος is post-classical, first in Callixeinus *ap.* Ath. = *FGrH* 627 F2, p. 170.11 Jacoby, and always of vintage festivities: cf. *Anacreontea* 59.8 West, [Opp.] *C.* 1.127. For antiquarian interest in traditional work-music cf. 4.38.3n. Dryas' ballet recalls the scene with which Book 2 opened (the five key terms used for his actions all occur in some form in the Book's first five lines), encouraging readers to recapitulate the events of the book as a whole and to remember the power of Dionysus.

καὶ ἐῴκει ... ἀρρίχους 'and he took the posture now of someone picking grapes, now of someone carrying baskets'. These and the following descriptions of Dryas' mimetic dance present it as a ballet, an art form which, despite attacks by many educated men, enjoyed great popularity in both Greek and Latin provinces of the Roman Empire: cf. Luc. *Salt.*, Robert 1930: 106–22, Jones 1986: 68–75, Lada Richards 2007, Webb 2013. In L.'s miniature version Dryas is not, like a leading παντόμιμος, backed up by a chorus and orchestra, but only by Philetas' music, and his theme is rustic, not drawn (like those of pantomime) from mythology or history.

γλεύκους: cf. 2.1.2n.

2.36.2 οὕτως εὐσχημόνως ... καὶ ἐναργῶς: 'so gracefully and vividly'. εὐσχημόνως most often offers moral evaluation, but for aesthetic

judgements cf. Ar. *Wasps* 1210, Plut. *QC* 9.14.7 = *Mor.* 746d, App. *BC* 2.117, Ath. 11.782e. The adverb's only other novelistic use is at *Chione* col. iii 25 (Stephens–Winkler 1995: 298–9), but the adj. is used by Ach. Tat. 1.13.2, Hld. 2.13.2, 6.9.2, 7.12.4.

ὥστε ἐδόκουν βλέπειν: illusion is often prized in visual arts in antiquity, particularly painting and sculpture, and stories were told of members of theatre audiences confusing stage-action with real life, e.g. Plut. *De esu carnium* 2.5 = *Mor.* 998e. The excellence of a παντόμιμος lay in his ability to represent a variety of people and actions convincingly. But as the key term ἐναργῶς suggests, L. also advertises his own rhetorical skill in using words to bring a scene vividly before readers' eyes, the goal of *ecphrasis* according to rhetorical handbooks (e.g. ἔκφρασίς ἐστι λόγος περιηγηματικὸς ἐναργῶς ὑπ' ὄψιν ἄγων τὸ δηλούμενον, Theon p. 66 Patillon); cf. Zanker 1981, Webb 2009.

ἀληθῶς: cf. 1.17.3n.

2.37.1 τρίτος ... ἐπ' ὀρχήσει 'So he was the third old man to distinguish himself, in dancing'.

ὁ Δάφνις ... Χλόη: the basis of the use of the article with Δάφνις and Σύριγγα and not with the other two names is solely artistic.

Πᾶνα ἐμιμεῖτο: Virg. *Ecl.* 2.31 *mecum una in silvis imitabere Pan canendo* points to a shared model, perhaps Philitas. D.'s μίμησις in his role as παντόμιμος (cf. again 2.37.2 μιμούμενος) is a thought-provoking variant on his other exploitation of imitation in learning: cf. 1.3.2n., 9.2, 3.14.5. At no point does his imitation shift from pantomime to emulation of Pan's temperament or behaviour.

ἱκέτευε: not uncommon in an erotic context (cf. Ach.Tat. 5.27.1), but L. so uses it only here and of D. imploring Lycaenion (3.18.1).

ἡ δὲ ἀμελοῦσα ἐμειδία: 'but she smiled and paid no attention', like the laughing girl (γέλαισα) on the cup at Theoc. 1.36–7: cf. Eunice at [Theoc.] 20.1 (cited 2.34.2n.).

ἡ δὲ ἐνέφαινε ... ἐν τῆι φυγῆι 'while she portrayed the girl flagging as she tried to escape'. An unparalleled use of ἐμφαίνειν, usually of betraying or displaying emotions or dispositions (e.g. Ach.Tat. 1.7.3, 6.6.1, Hld. 2.22.2, 4.6.1, 5.18.70): the nearest is Hld. 9.9.4 (Egyptian soil representing the dry element in the human constitution).

2.37.3 εἰς τὴν ὕλην: L.'s landscape includes patches of woodland which he can bring into play when needed; cf. 1.27.1, 2, 2.20.2, 3.16.2–18 and 4.40.3n.

Δάφνις δὲ ... ἐπιζητῶν 'D. took Philetas' large panpipes and played a plaintive tune, like a man in love, a tune of love, like a man pressing his suit, a tune calling her to come back, like a man searching for her.' D. upstages both Dryas and Philetas, displaying skill in piping as well as dancing. His ability to play the large panpipes symbolises his growing

maturity: so too the roles he and C. dance hint that he is ready for more serious erotic pursuit, but that she might be reluctant to advance beyond the point that they reached earlier. For the rhyming tricolon crescendo cf. intro. p. 15. The difference between a lover lamenting and a lover trying to persuade is a substantial one, but both modes might be termed ἐρωτικόν, and L.'s division of terms between the first two cola is artificial. The result, however, is effective, with a slight assonance of γοερόν/ἐρῶν in the first, shortest limb and a balance between the compound words in the longest and last.

ἀνακλητικόν: cf. 4.15.3 of a tune used by a goatherd to recall his flock, and for different types of syrinx music. This sense is classical for the verb ἀνακαλεῖν (cf. Pl. *Rep.* 4.440d3), but the adj. is not attested until post-classical Greek, where ἀνακλητικὸν σημαίνειν in military contexts is 'to sound a retreat', D.H. 8.65, Ch. 8.2.6; cf. of a hunt Ch. 6.4.9, and metaphorically Lucillius, *Anth.Pal.* 11.136.5 σάλπιγξον ταχέως ἀνακλητικόν. L. need not know any tunes specific to recalling goats.

ἀναπηδήσας: cf. 1.17.1n.

καὶ τὴν σύριγγα ... διαδόχωι 'and after kissing him made him a present of the panpipes, and prayed that Daphnis too would leave them to a successor of like quality'. Damoetas kisses and gives (a different) Daphnis pipes (reciprocated by the gift of an αὐλός) at Theoc. 6.42–3 (cited 4.38.3n.), but the gift's function of marking its recipient as a successor has a closer parallel in Lycidas' gift of his staff to Simichidas in Theoc. 7. A related but contrasting motif is the dying Dorcon's gift of his pipes to C. (1.29.3n.), recalling Daphnis' gift of his to Pan at Theoc. 1.128–30. These scenes, L.'s here, and the gift of pipes in Virg. *Ecl.* 2, may all draw on the poet Philitas: cf. 2.33.3n. διαδόχωι picks out more explicitly than any of these passages the gift's role in establishing a continuous succession, something that preoccupied Hellenistic and imperial histories of philosophy and music (cf. Sotion's account of the philosophical schools entitled αἱ Διαδοχαί, D.L. 1.1, 2.12, Ath. 4.162e; and τὰς κατὰ τὴν κιθαρωιδίαν διαδοχάς, [Plut.] *De mus.* 1133c). It also adumbrates the thought that D. will have children like himself, told explicitly at 4.39.2.

2.38.1 φιλήσας ... τὴν Χλόην 'and kissing C. as if she had been recovered after really running away'. D.'s kiss goes beyond what his role requires: of course D. *has* recently recovered C., and his elision of the dramatic and real recovery is easy to understand.

τῶι μέλει τῆς σύριγγος συνάγουσα: C.'s use of her panpipes (presumably smaller) to herd her flock, as D. does with those given him by Philetas, reintroduces the parity of behaviour that earlier characterised their closed pastoral world.

2.38.2 καὶ αἵ τε αἶγες ... τῆς Χλόης: by mentioning the flocks' proximity first L. gives the impression that D. and C.'s is a consequence, but of

course their musical control of their flocks is such that it is *their* proximity that dictates that of the beasts.

ἐνέπλησαν ... ἀλλήλους 'so that they gave each other the fill of their company until nightfall'. This use of ἐμπιμπλάναι is unusual; L.'s other uses are with an acc. and gen. 2.24.3, 27.1, 3.5.3, 4.16.4, and its use by A.R. 4.429 with the obj. ἵμερον cited by LSJ I.4 for the sense 'satiate' is not parallel. Perhaps a gen. has dropped out, e.g. φιλημάτων (cf. Ach.Tat. 5.13.1) or ἔρωτος (cf. Hld. 7.10.6, retaining the MSS τοῦ).

συνέθεντο: although D. and C. have often met by a mutual understanding, this is the first occasion on which L. tells us explicitly that 'they agreed' to meet, though νέοι συντιθέμενοι was one of the scenes in the preface's selective account of the painting (pr.2).

2.38.3 ἄρτι ... νομήν 'indeed day was just breaking when they went to the pasture'.

γοῦν marks the sentence as to some extent substantiating what has just been said.

εἶτα τὸν Πᾶνα προσαγορεύσαντες 'and then greeting Pan', demonstrating that Pan has now been given his due place, alongside the Nymphs, in their daily ritual; contrast 1.9.2, 2.2.4. προσαγορεύειν is usually of greeting human beings, and its use in the sense of προσκυνεῖν is unparalleled.

ὑπὸ τῆι δρυΐ: cf. 2.21.3n.

ἀλλήλους ... κατεκλίνοντο: Philetas' recipe for curing love (2.7.7) which the couple had not carried far enough when interrupted by the Methymnan episode. We are taken back to the point in their progress reached at 2.11.3; that passage's hint (ἴσως ... ἔπραξαν) might lead readers to expect they will now go further.

οἶνον μίξαντες γάλα: cf. 1.10.3n., 1.23.3.

2.39.1 πρὸς ἀλλήλους ἤριζον ἔριν ἐρωτικήν 'they competed with each other in a competition of love'. The jingle ἔριν ἐρωτικήν sharpens the paradox. L. perhaps alludes to the frequency of musical competitions in pastoral: cf. 1.29.3, Theoc. 1.24, 6.5.

καὶ κατ' ὀλίγον ... προῆλθον 'and gradually advanced to guaranteeing their love by oaths'. Oaths of fidelity are conventional in literary accounts of love: cf. X.Eph. 1.11.4–5, 16.1, 2.7.5, 5.1.6, and a variant at Ach.Tat. 5.21.6–7.

τὸν Πᾶνα ... τὴν πίτυν 'went to the pine tree and swore by Pan'. ὀμνύναι regularly has in the accusative the deity or object by which the oath is taken: cf. 2.17.1, 4.22.4. It is all the more binding for being sworn before Pan's statue (cf. 2.23.4), just as C.'s is sworn before the statues of the Nymphs.

μηδὲ μιᾶς χρόνον ἡμέρας 'not even as long as one day'. For this use of χρόνον cf. Jos. *AJ* 9.22 οὐ πλείονα χρόνον ἡμερῶν ... τριάκοντα. For the hyperbaton cf. intro. p. 16.

2.39.2 τὸν αὐτὸν ... καὶ βίον 'that she would be content to share with Daphnis the same life and death'.

τοσοῦτον ... ὥστε 'and it seems that as a girl C.'s naivety was such that ...'. Only here does L. specify this quality so often displayed by his young couple. The term τὸ ἀφελές does not appear in the other novels, and L. may hint to readers that they should admire the simplicity of his narrative: his near-contemporary Hermogenes, *Id.* 2.3.13 and 19 Spengel (= *Corpus Rhetoricum* IV 141, 143–4 Patillon) illustrates the esteemed literary quality ἀφέλεια/τὸ ἀφελές from Anacreon and bucolic poetry, quoting Theoc. 3.1 and 1.1. For τοσοῦτον ἄρα cf. 1.12.5n.

ἠξίου λαβεῖν: C. later recalls this oath, 4.27.2. For such oaths cf. 2.39.1n., the variant at Hld. 4.18.5–6, and [Theoc.] 27.35, where at the request of the girl he is seducing a cowherd Daphnis swears by Pan not to abandon her – a passage L. may evoke here: cf. 3.10.3n.

θεὸς ... ἄπιστος 'Pan is a god who is susceptible to desire and untrustworthy.' For this general sense of ἐρωτικός of people see Pl. *Phdr.* 248d4, *Symp.* 208e3, Theoc. 14.61, Ach.Tat. 1.2.1, and esp. Luc. *DDeor.* 2.4 where Pan says 'I am susceptible to desire and would not be content making love to only one woman ... but I make love to Echo and Pitys and all Dionysus' Maenads.' L. may influence Hld. 4.18.4 οὐδὲ ἐννοήσεις ὡς ἄπιστον εἰς φυλακὴν ἐραστὴς εἰ γένοιτο τῶν ἐρωτικῶν ἐγκρατής.

2.39.3 παύεται ... παρέχων: C.'s knowledge of Pan's behaviour is not limited to what characters in L. have told (indeed 1.27.2 merely alluded to Pan's pursuit of Pitys), so that her reference to his harassment of Nymphs can cleverly anticipate the third inset tale, that of Echo, who is said to be one of the many sorts of Nymph, Μελίαι καὶ Δρυάδες καὶ Ἕλειοι (3.23.1). C.'s naivety is reflected in her euphemistic expressions ἐνοχλῶν ... πράγματα παρέχων, neither restricted to sexual molestation, though cf. X.Eph. 2.1.6, Alciphron 4.15.

Ἐπιμηλίσι Νύμφαις: Ἐπιμηλί(α)δες Νύμφαι first appear in imperial writers; cf. Paus. 8.4.2, Ant. Lib., 31.3, 5. But Ant.Lib. draws on Nicander, so the term is Hellenistic or earlier. Likewise Δρυάδες, known to Virg. *Ecl.* 5.59, but in Greek first in 'Plato', *Anth.Pal.* 9.823 (= *FGE* 630–5); cf. Plut. *Caes.* 9.4.

ἀμεληθεὶς ... ἀμελήσει: a merely rhetorical point, since the types of neglect are quite different.

τῶν ἐν τῆι σύριγγι καλάμων: another rhetorical flourish.

2.39.4 σὺ δὲ ... ἀνέθρεψε: like Philetas at 2.4.4n. C. chooses something from her pastoral environment for D. to swear by.

ἄδικον ... γενομένην 'But if she betrays you and the Nymphs'.

ὥσπερ λύκον: a wolf is a natural pastoral equivalent for what in the world of the city would be an enemy, πολέμιος, and it prompts thoughts of Dorcon's ambush and the likelihood that C. will indeed attract other

suitors. C.'s comparison will acquire an ironic tinge when in Book 3 D. learns the sexual act from Lycaenion, although in doing so he does not break this oath, which commits him never to abandon C. so long as she stays faithful to him: D. does not indeed abandon (καταλιπεῖν) her.

2.39.5 ἥδετο ... ἀπιστούμενος: because it shows his importance to C.

φιλήσειν φιλοῦσαν 'to love her so long as she loved him'. Cf. Hes. *Op.* 353 τὸν φιλέοντα φιλεῖν, Pi. *P.* 10.66 φιλέων φιλέοντ', and in a sexual context Moschus fr. 2.8 ἵν' ἦν φιλέητε φιλῆσθε.

ἀντ' ἐκείνης αὑτὸν ἀποκτενεῖν 'to kill himself instead of her'. D. demonstrates the strength of his love by inverting C.'s self-imprecation.

2.39.6 ἐπίστευεν ... θεούς 'and trusted him, as a girl, and a shepherdess, and someone who regarded their goats and sheep as the special gods of shepherds and goatherds'. L.'s explanations for C.'s trust reveal a naivety close to impiety (just as Book 1 had ended with rhetorical elaboration of D.'s naivety): despite the pirates and the Methymnans, and the divine intervention that D. successfully requested, C. thinks that she and D. inhabit a closed world in which their flocks are paramount. L. closes the book leaving readers wondering whether this view will soon be tested.

BOOK THREE

3.1.1 Μιτυληναῖοι δέ ...: four pages have been devoted to the celebrations following C.'s recovery, and the Methymnan episode might have been thought to be closed. L. surprises his readers by switching from the rural themes that close Book 2 to the city of Mytilene, also the starting point of Books 1 and 4, and from his predominantly pastoral to a historiographic and especially Thucydidean mode, marked by much Thucydidean vocabulary and longer periods (cf. Cueva 1998, Trzaskoma 2005), though other historians, esp. Herodotus, also contribute. This coda to the Methymnan episode has been held over to open Book 3 so that Book 2 can close with a scene integral to the development of the couple's ἔρως.

τὸν ἐπίπλουν ... ἐμήνυσαν: both much used by Thuc.; ἐπίπλους 2.17.4, etc., μηνύειν 4.89.1, etc.

οὐκ ἀνάσχετον ... παθεῖν 'thinking that it was intolerable that this should be done to them by Methymna'. As a motive for war cf. Thuc. 1.118.2 (the Spartans) οὐκέτι ἀνάσχετον ἐποιοῦντο, 2.21.2, though commoner in Hdt., e.g. with the inf. 1.207.5.

τὴν ταχίστην: cf. 2.27.3n.

ὅπλα κινεῖν: from Thuc. 1.82.1, 2.81.8.

3.1.2 καταλέξαντες 'mobilised three thousand hoplites and five hundred cavalry'. καταλέγειν is the regular classical Attic term: cf. Ar. *Ach.* 1065, Thuc. 3.75.3. ἀσπίς is often used by metonymy for the hoplite line (e.g. Thuc. 3.93.4) and for the sense 'hoplites' cf. Hdt. 5.30.4 ἀσπίς ὀκτακισχιλίη; so too ἵππος for cavalry – τὴν διακοσίαν ἵππον Thuc. 2.62.3; cf. Hld. 3.3.3, etc. It is perhaps surprising that Mytilene, still famous in the first century AD for its closed harbour accommodating 50 triremes (Strabo 13.2.2), should resort to a land force. The combination of infantry and cavalry, albeit common, may evoke Sappho fr. 16.1–2.

ἐξέπεμψαν: ἐκπέμπειν is a regular term for sending out an expedition, e.g. Thuc. 1.141.4.

Ἵππασον is used as the name of a tragic actor from Ambracia, certainly fictitious, by Alciphron, 3.12.1 (cf. Hunter 1983: 6–7), and is attested five times in *LGPN* I (mostly Aegean), five in *LGPN* IIIA. It has a suitably aristocratic ring for a στρατηγός: L. is unlikely to be alluding to the Pythagorean Hippasus from Metapontum (DK 18).

ὀκνοῦντες ... θάλασσαν 'being nervous of the sea in the winter season'. ὀκνεῖν is used by Thuc. (5.61.1) but not with the acc., for which cf. Xen. *Cyr.* 2.2.21. L. reminds us *en passant* of the imminence of winter, which will provide the backdrop for 3.3–11.

3.2.1 ἐξορμηθείς: this use of the passive is found in Hdt., e.g. 9.51.3, but not in Thuc.

οὐκ ἐλεηλάτει: again in Hdt., e.g. 2.152.4, 5.101.1, but not Thuc.

ληιστοῦ ... μᾶλλον ἢ στρατηγοῦ: the μᾶλλον ἤ trope concerning motivation is Thucydidean (e.g. 1.22.4, echoed L. pr.3n.), and the difference between a robber and a military commander was one questioned by philosophers, e.g. the pirate who, asked by Alexander by what right he plundered, replied 'by the same right as you plunder the world' (Cicero, *De republica* 3.17–24). Mytilene, being the couple's city, is represented as acting more reasonably than Methymna.

ὡς ἐπεισπεσούμενος ... πύλαις 'in the hope that his assault would catch the gates unguarded'. ἐπεισπίπτειν is used by Hdt. 7.42.2, Xen. *Cyr.* 7.5.27, Hld. 6.13.5, but not by Thuc.

3.2.2 σταδίους ὅσον ἑκατὸν ἀπέχοντι 'when he was about a hundred stades from the city': cf. LSJ ὅσος IV.3.

3.2.3 μετεγίνωσκον ... σωφρονέστερα 'were now taking a different view, thinking that they had acted impetuously against a neighbouring city with more haste than judgement'. μεταγιγνώσκειν is Thucydidean, e.g. 1.44.1, 3.40.2 (Cleon on Mytilene), and the change of heart towards another πόλις recalls that of Athens concerning Mytilene, Thuc. 3.36.4. Greek uses two comparatives in such expressions where English has 'hastily rather than judiciously': cf. (perhaps a model) Hdt. 7.194.2 γνοὺς ὡς ταχύτερα ... ἢ σοφώτερα εἰργασμένος εἴη (cf. 3.65.3).

ἀδεῶς ἐπιμίγνυσθαι ... θάλασσαν 'to resume peaceful relations by land and by sea', echoing Thuc. 1.2.2 οὐδ' ἐπιμιγνύντες ἀλλήλοις οὔτε κατὰ γῆν οὔτε διὰ θαλάσσης.

3.2.4 ἀποστέλλει 'sent on', though usually of primary despatch of forces or envoys, e.g. Thuc. 3.28.1, perhaps a model for this passage.

καίτοιγε: cf. 1.16.3n.

αὐτοκράτωρ ... κεχειροτονημένος 'elected general with full powers to make decisions'. The practice and terminology are classical (cf. Thuc. 6.72.4–5, a speech by the Hermocrates to whom Ch. gave a role in *Callirhoe*) but attention is drawn to the gap between the classical and contemporary worlds by the formal term for the Roman emperor, αὐτοκράτωρ. Hippasus' reference to Mytilene's sovereign body of an issue he was empowered to decide himself further establishes his good character.

στρατόπεδον βαλόμενος 'establishing camp'. βάλλεσθαι of laying foundations is classical; only later is it used for constructing whole buildings (Philostr. *VA* 4.13) or fortifications (χάρακα Plb. 3.105.10; cf. Pollux 8.161).

ἐντολάς: not used by Thuc., but cf. Hdt. 1.22.2, 3.147.1 and the decree quoted at Dem. 18.75.

3.2.5 πολέμου ... γενόμενοι 'faced with the choice between war and peace'. For αἵρεσις of this sort cf. Thuc. 2.61.1.

κερδαλεωτέραν 'more advantageous': cf. Thuc. 2.53.3; for peace as κερδαλεώτερον Hdt. 9.7.α'.

3.3.1 ἀδόκητον is Thucydidean, e.g. 7.29.5, as is διαλύειν πόλεμον, 8.46.1.

γίνεται δε χειμών 'but winter came'.

πάσας ... γεωργούς: the return to rural tableaux is marked by resumption of paired cola in which words and sounds are balanced. Heavy snow suits L.'s plot, and is attested in Lesbos' modern climate (see Green 1982: 210) and by Alc. fr. 338.1–2 (quoted by Ath. 10.430ab), a passage L. probably echoes: ὔει μὲν ὁ Ζεύς, ἐκ δ' ὠράνω μέγας | χείμων, πεπάγαισιν δ' ὐδάτων ῥόαι. Alciphron, 2.27 has a very similar description of winter in which nobody ventures out and birds (κόψιχοι and κίχλαι; cf. 3.5.2) are caught by lime; cf. intro. p. 19.

3.3.2 ἐπεπήγει δὲ κρύσταλλος varies the phrase κρύσταλλός τε γὰρ ἐπεπήγει at Thuc. 3.23.5 (the Plataea narrative with which Thuc. counterpoises that of Mytilene).

τὰ δὲ δένδρα ... κατακλωμένοις: probably from Alcaeus; cf. Hor., *Odes* 1.9.2–4 *nec iam sustineant onus* | *siluae laborantes, geluque* | *flumina constiterint acuto,* presumably drawn from lost lines of Alc. fr. 338 (given the poem's opening *uides ut alta stet niue candida* | *Soracte*).

ὅτι μὴ ... ῥεύματα 'except perhaps by springs and streams'. For **που** see 2.30.1n.

3.3.3 πῦρ καύσαντες μέγα: L. again echoes Alc. fr. 338 κάββαλλε τὸν χείμων', ἐπὶ μὲν τίθεις | πῦρ (5–6); but L.'s fire is lit at dawn to accompany humble rustic toil, not élite evening symposia.

περὶ ᾠδὰς ἀλεκτρυόνων: cf. Alciphr. 4.14.3 εἰς ἀλεκτρυόνων ᾠδάς, Aesop 55.3, 258.1, 3 πρὸς ἀλεκτρυόνων ᾠδάς.

οἱ μὲν ... ἐσοφίζοντο 'some would spin flax, others card goat-fleeces, and others devise bird-traps'. The traps will be important to D.'s stratagem for seeing C. (3.6.1).

ἐσοφίζοντο: L. uses the verb only here and at 1.11.2 (of the wolf-trap), picked up in 3.4.5 by his only use of the noun σόφισμα (but cf. σοφιστής 4.18.1n).

3.3.4 βοῶν ἐπὶ φάτναις: the phrase recalls βοῦν ἐπὶ φάτνῃ (*Od.* 4.535, 11.411, also echoed by Philostr. *Im.* 2.10) of the murdered Agamemnon, whether unconsciously or to draw attention to the great difference in L.'s story (cf. 1.27.4n.).

ἐν τοῖς σηκοῖς 'in their folds': only here, in winter, are the flocks penned in, but cf. σηκίτην 3.18.2.

ὑῶν ἐν τοῖς συφεοῖς 'pigs in their pigsties': the only pigs in L.'s rustic landscape (Theoc. had none at all) though Lampis is compared to a pig (4.7.3) and sucking-pig is a city delicacy (4.26.1).

βαλάνους are acorns from oaks, commonly pigfeed (e.g. *Od.* 13.409), and often mentioned as the diet of primitive man (e.g. Plut. *De esu carnium* 1.2 = *Mor.* 993f); ἄκυλα are the much larger acorns from the holm oak (*quercus ilex*), fed with βάλανοι to Odysseus' companions (*Od.* 10.212) and used in a disparaging comparison at Theoc. 5.94 (see Gow *ad loc.*), but unfamiliar enough to require glossing by Phrynichus, *Praeparatio Sophistica* 36.13 de Borries.

3.4.1 ἀναγκαίας ... ἅπαντας 'So with everyone of necessity housebound ...'. The noun οἰκουρία is poetic in classical Greek (Eur. *HF* 1373) but common in imperial prose (e.g. Plut. *Quaest. Rom.* 30 = *Mor.* 271e, Aelian, Alciphron). The rural idleness imposed by winter is a commonplace: see Hes. *Op.* 493–4, Bion fr. 2.5 Gow, Virg. *G.* 1.299–310, Hor. *Odes* 1.4.3, Dio of Prusa, *Or.* 7.18.

πρὸς ὀλίγον 'for a little while', again 4.23.2, a post-classical expression frequent in Josephus and Lucian (e.g. *Nigr.* 23), once in [Plut.] *Cons. ad Apoll.* 28 = *Mor.* 116a and in App. *BC* 4.4, and a few times in Arr. *Epict.* (e.g. 4.1.105) and the novelists (Ch. 2.9.6, Ach.Tat. 5.8.2, Hld. 5.22.1, etc.).

τροφὰς ἑωθινάς: Schäfer added καὶ νυκτερινάς, but substantial breakfasts are luxuries unavailable when working days start early.

τὸν χειμῶνα ... γλυκύτερον: that winter should be more pleasant than summer is a paradox.

3.4.2 ἀγρύπνους: cf. 1.13.6n.

τὴν ἠρινὴν ὥραν 'the season of spring'. To create a colon longer than τὸ ἦρ (4.8.3) in order to balance his first two cola L. (if Valckenaer's conjecture ἠρινὴν ὥραν is right) uses an adj. chiefly poetic in classical Greek (though also in Xen. *HG* 8.6.22 and technical writing). Like ᾠιδὰς ἀλεκτρυόνων (3.3.3n.), τὴν ἠρινὴν ὥραν is found in the *Aesopica* (55.3, 258.1, 3).

ἐκ θανάτου παλιγγενεσίαν might provide support for a mystical reading of L., but Ch. 1.8.1 uses παλιγγενεσία of Callirhoe regaining consciousness, and the idea that spring is the year's rebirth appears at Calpurnius Siculus 5.21, Pliny, *HN* 16.95.

3.4.3 ἐλύπει ...: for shared objects as sources of distress to parted lovers cf. Sappho fr. 94.12–18, Hld. 7.6.

πήρα: cf. on 1.6.1.

σῦριγξ ἀμελῶς ἐρριμμένη 'a panpipe casually cast aside'. Dorcon had given a panpipe at 1.15.2, but not as a love-gift.

3.4.4 ταῖς Νύμφαις καὶ τῶι Πανί: since C.'s rescue she and D. have known that both Pan and the Nymphs are their protectors (cf. 2.30.4–31.3).

δεῖξαι: of divine aid sought or given, *Od.* 3.174.

3.4.5 ἡ μὲν ... ἀμήχανος 'C. was terribly resourceless and unable to do anything'. ἄπορος and ἀμήχανος appear only here in L., and here alone

of persons in the novelists; for ἀμήχανος cf. *Od.* 19.363 (Eurycleia), Eur. *Med.* 409, *Hipp.* 643 (both of women). If L. recalls Hesiod's picture of the maiden working indoors with her mother (*Op.* 519–23), its detail οὔπω ἔργ' εἰδυῖα πολυχρύσου Ἀφροδίτης (521) underlines C.'s predicament.

ἐριά τι ... μνημονεύουσα: carding and spinning figure here in a different order and in different words from 3.3.4; in the colon's third limb mother's reminders of marriage replace catching birds, inviting us to see their pursuit by D. as symbolic.

συνετώτερος κόρης: L.'s tale of the cowgirl had shown female voices to be weaker than male (1.27.3), but this is his first suggestion that D. is cleverer than C. The comp. συνετώτερος is not common, but cf. Hdt. 1.185.3, Poseidonius *ap.* Ath. 6.263c.

σόφισμα: cf. 3.3.3n.

3.5.1 πρὸ τῆς αὐλῆς ... ἐπ' αὐτῆι τῆι αὐλῆι: for tolerance of repetition cf. the opening sentence of Pl. *Ly.* 203a τὴν ἔξω τοῦ τείχους ὑπ' αὐτὸ τὸ τεῖχος, 3.7.1–2 κύων ... κύων, and intro. p. 16.

μυρρίναι: cf. 2.4.1n.

ὥστε ... ἐποίει 'so that it spread its tendrils towards each of them like a vine and formed a cave-like space with their intertwined leaves'. This arboreal cave, where D. comes to find C., evokes the real cave where C. was found.

ἀκρεμόνας: ἀκρεμών (as Herodian 1.33 says it should be accented) is only found once (Eur. *Cyc.* 455) before its use in Theophrastus' technical prose (*HP* 1.1.9), but it is common in Hellenistic and later poetic depictions of *loci amoeni*; cf. esp. Theoc. 16.96 (cicadas), 'Simonides' on Anacreon's tomb, *Anth.Pal.* 7.24 (= *FGE* 956–65; cf. 4.5.2n.), and several poems in the *Garland* of Philip: e.g. Thallus on love under a plane tree, *Anth.Pal.* 9.220 (= *GP* 3434–39). In the novels it appears only here and at Hld. 6.14.4; cf. Ael. *NA* 4.38, Opp. *H.* 4.295.

ὁ κόρυμβος ... ἐξεκρέματο 'its cluster of ivy berries hung down as thick and huge as a bunch of grapes on a vine'. For κόρυμβος cf. LSJ III.

3.5.2 πολὺ πλῆθος 'a great crowd'; for the expression cf. Ach.Tat. 1.4.1, [Pl.] *Ax.* 366e3, Aesop, *Fables* 132.

ἀπορίαι ... τροφῆς: Alciphron's winter brings ἀπορία ἔργων (2.27.1), but L.'s phrase may come from Thuc. 1.11.1 τῆς γὰρ τροφῆς ἀπορίαι.

πολὺς μὲν ... πτέρον 'many a blackbird, many a thrush, and wood pigeons and starlings and all the other feathered tribe that are ivy-eaters'; cf. 3.3.1n. κιττοφάγον is found only here. L. is as likely to draw his list from life as from the arts, but the six birds depicted in the garden scene in the *Casa del Bracciale* at Pompeii are the blackbird, magpie, oriole, sparrow, swallow, and wood pigeon.

φάτται have appeared in a context showing a young man's strength (1.27), ψᾶρες in one showing D.'s weakness (2.17.3): we wonder whether D.'s expedition is foolhardy.

3.5.3 ὀψημάτων μεμελιτωμένων 'honeyed cakes': ὀψήματα may first appear at Strabo 7.4.6, but they (and not, as our MSS of Plato read, ἑψήματα) may have been in L.'s text of Plato, *Rep.* 2.372c7 (the diet of the primitive πόλις whose citizens recline on στιβάδες); cf. ὀψίματα in the MSS of Plut. *QC* 4.1.3 = *Mor.* 664a. L. varies his description to μελιτώματα at 3.9.3 (again 4.16.3, 26.1).

κομίζων ... βρόχους 'carrying lime and snares to back up his story'. Bird-lime (made from mistletoe or oak) and snares (cf. 2.12.4) were used to trap birds (cf. e.g. Erucius, *Anth.Pal.* 9.558 (= *GP* 2218–23), Plut. *Cor.* 3.4, Alciphr. 2.27).

3.5.4 οὐ πλέον δέκα: cf. 1.1.2n. Trzaskoma 2008: 481 (arguing partly from δρόμωι 3.6.1, which Jackson saw as problematic and suggested correcting to χρόνωι) proposed reading τὸ μὲν οὖν μεταξὺ σταδίων ἦν πλέον δέκα, οὔπω δὲ ἡ χιὼν λελυμένη οὐ πολὺν αὐτῶι κάματον παρέσχεν. ἔρωτι δὲ ἄρα πάντα βάσιμα ... ('The distance was more than ten stades, but the snow, which had not yet melted, gave him no great trouble because all is passable to a lover'), comparing οὐ πολὺν κάματον, 3.28.2.

ἔρωτι δὲ ἄρα ... χιών: fire and sword are stereotypical obstacles that test keenness – so Eupolis fr. 175 K–A οὐ πῦρ οὐδὲ σίδηρος will keep somebody from a banquet (adapting Pindar fr. 232 τὸ πεπρωμένον οὐ πῦρ, οὐ σιδάρεον σχήσει τεῖχος, quoted by Plut. *Marc.* 29.1). For obstacles insufficient to stop lovers cf. *Trag. Adesp.* 408 (quoted Plut. *Amat.* 17 = *Mor.* 760d), Plaut., *Merc.* 857–64, Tibullus 1.2.27–30, *Anacreontea* 24.12–13 West: νικᾶι δὲ καὶ σίδηρον | καὶ πῦρ καλή τις οὖσα. L.'s phraseology is hardly close enough to Prop. 3.16.13–14 (*quisquis amator erit, Scythicis licet ambulet oris,* | *nemo adeo ut noceat barbarus esse uolet*) to support the view that L. and Propertius both draw on a lost line of Philitas; Σκυθικός of snow is unsurprising: cf. Florus' *Scythicas pruinas* (SHA *Hadr.* 16.3).

δὲ ἄρα introduces a *gnōmē* at 1.30.6n., 4.26.3.

3.6.1 ὄρνιθας <ἀναμένων> καὶ τὴν Χλόην μεριμνῶν: whether we emend to this text or to ὄρνιθας καὶ τὴν Χλόην περιμένων, a parallel is drawn between C. and the birds, whose trapping is thus to some degree symbolic; if so, that symbolism is erotic (O'Connor 1991). Shortly D. and C. trap birds together (3.10.3).

3.6.2 ἀποκτιννύς: ἀποκτιννύναι is a variant of ἀποκτείνειν found occasionally in classical Attic (e.g. Xen. *An.* 6.3.5; cf. LSJ) and some post-classical writers (X.Eph., Clem. Al., Cassius Dio); Moeris α 56 Hansen prescribes it as Attic.

οὐ κατοικίδιος ὄρνις 'not a domestic fowl'. L. gives ὄρνις its Attic sense 'cock' or 'hen' (cf. LSJ III), as probably at 4.10.3n., not the general sense 'bird' it has had so far.

πάνυ ἠπορεῖτο ... ἐλθών: the phrase οὐκ αἰσίοις ὄρνισιν, often metaphorical, but here seeming to allude to the captured birds, introduces a further play with the term ὄρνις.

πρόφασιν σκηψάμενος 'making up an excuse'. The term for D.'s ploy (never implemented) is picked up by C.'s pretence of anger (ἐσκήπτετο 3.8.2) and Lycaenion's crucial pretence at 3.15.4 (σκηψαμένη); Gnathon's at 4.11.3n. is differently formulated.

ἐζήτει ... πιθανώτερον 'he explored in his mind what could more plausibly be said'. For the monologue of despair cf. 1.14.1–4, 18 and 1.13.6n. Here, however, L. presents D.'s internal debate in his only version of tragic *stichomythia*; cf. [Theocr.] 27. L. may think of Ch.'s only use of a prose version of *stichomythia*, the debate between Chaereas and Dionysius at 5.7.5–6.

3.6.3 μὴ γὰρ οὐκ ἦσαν ... γείτονες 'Were there not neighbours a stade away?' For this use of μὴ οὐ see Goodwin §1351.

χθὲς καὶ πρώην 'just the other day', an expression from classical Attic, e.g. Ar. *Frogs* 726, Plato, *Laws* 3.677d; cf. Luc. *Ind.* 14. In fact months have passed since the vintage (2.1–2).

λύκος: cf. 1.11.1n.

3.6.4 πατρὶ ... ὁμολογεῖ 'who admits this to the father and mother of an umarried girl?' For youthful bashfulness in revealing love to parents cf. *Ninus, PBerol.* 6926 fr. A col. i 34–8 (= Stephens–Winkler 1995: 34–5), Fusillo 1990.

ἄμεινον ἄρα σιγᾶν: σιγᾶν has almost the unusual sense 'do nothing', but the problem of what to say about his presence is the basis of D.'s decision; cf. σιωπῆι, 3.6.5.

Χλόην δὲ ἦρος ὄψομαι ... ἰδεῖν: an allegorising reader might take this as stating the natural law that green vegetation (Χλόη) is found in spring but not winter; cf. Chalk 1960: 45 with n. 92.

3.6.5 ὥσπερ ... γίνεται 'as if Eros had taken pity on him'; cf. Aphrodite's pity for Callirhoe, Ch. 8.1.3. L.'s use of ὥσπερ categorises this happy accident differently from Eros' explicit stage-management of the wolf-trap (1.11.1). The quasi-naive use of τάδε γίνεται to introduce the next episode (cf. 4.27.1) is rare, but cf. Jos. *AJ* 17.284 τάδε μὲν ὕστερον γίνεται, Plut. *Nic.* 9 ἐπράχθη δὲ οὕτως.

3.7.1 περὶ τράπεζαν ... Δρύαντα 'Dryas' household were giving their attention to the table': for this use of περί τι ἔχειν cf. 4.11.1 and (with ἀμφί) 15.4.

εἷς δὲ ... προβατευτικῶν 'Now one of the sheep-dogs ...'. προβατευτικός, probably from Xen. *Oec.* 5.3 (but cf. Valley 1926: 73n.), was registered by Pollux 7.184 and used at Philostr. *VA* 6.43.

ἀμέλειαν φυλάξας 'spotting a moment of inattention'. For the sense of φυλάττειν cf. 1.2.2, and for tactical exploitation of ἀμέλεια cf. Xen. *HG* 5.4.57. D.'s ἀμέλεια of C. will later (4.29.5) nearly lead to his losing her (4.27–9).

3.7.2 ἐδίωκε ... κύων 'went off in pursuit, tracking it like a dog'.

ἀνατεθειμένον ἐπὶ τοὺς ὤμους: cf. τοῖς ὤμοις ἀναθεμένη, Plut. *De soll. an.* 35 = *Mor.* 983b.

ἀποσοβεῖν ἐγνωκότα 'resolved to clear off'. ἀποσοβεῖν hints at D. being unwelcome: it is usually trans., and L. (and Luc. *Nav.* 4, *Pr.Im.* 29) may take the intrans. use from Ar. *Birds* 1032, 1258.

3.7.3 ὦ παῖ only here and 3.26.4, likewise used by Dryas addressing D., marks the closeness of the families.

μικροῦ ... κατερρύησαν: cf. 2.30.1n.; μικροῦ is with the main verb.

μεῖναι ... ὀρθοί 'but they forced themselves to stay on their feet'; no use of καρτερεῖν with the inf. is noted in LSJ.

καὶ τοῦτο ... ἐγένετο: τοῦ μή with an inf. to denote purpose (Goodwin §1548) is especially Thucydidean (e.g. 2.32).

3.8.1 παρ' ἐλπίδας: cf. 1.31.1n.

τὰς φάττας: the first victims of D.'s hunting to be mentioned are the species into which the competitive cowgirl of D's 'myth' at 1.27 was metamorphosed, nudging readers to contemplate the consensuality of the couple's kissing.

ἀπεφορτίσατο 'unloaded', not in classical or elevated imperial literature, but e.g. *Act.Ap.* 21.3, Philo *De praemiis et poenis* 33, etc., Artem. 2.26; metaphorically at Ach.Tat. 4.7.6.

γλιχόμενα 'driven by their urge for', an Attic prose word (e.g. Pl. *Phdr.* 248a6) only here in the novelists.

3.8.2 τὸ ἐνεργόν 'his energy'. τό with a neuter is common in Thuc., but this phrase appears only here and at Philostr. *Gymnasticus* 25.6 before the fourth century.

ἐκέλευον ... κατέλιπεν 'they told him to help himself to what the dog had left'. For the gen. (implying he is to eat *some of* the food) cf. Xen., *HG* 3.3.6.

ἐκέλευον ... ἐγχέαι: for the inf. πιεῖν with ἐγχέαι cf. Theoc. 10.53 τὸν τὸ πιεῖν ἐγχεῦντα, Goodwin §795.

καὶ ἥ: for the use of the rel. as a demonstr. pronoun at the beginning of a sentence as here see LSJ ὅς A.II.1.

ὤρεξε: ὀρέγω is already the regular term for offering a drink in the *Iliad* (24.102); cf. 3.31.4, Ach.Tat. 2.9.1.

μέντοι: only four times in L., once as here with ὅμως (4.32.2) and twice within three lines at 4.2.4–5.

ἀπέπιεν: ἀποπίνειν is not common, but Philostr. *Ep.* 60 uses it in connection with this lovers' game of drinking from the same cup to simulate a kiss; cf. Theoc. 7.69–70 with Gow and Hunter *ad loc.*, Luc. *DDeor.* 5.2, Ach.Tat. 2.9.2, Walker 1993: 141.

3.9.1 καὶ ... εὐτυχήσαντας 'and congratulated them on their good luck in having such a support for their old age'. The adj. γηροτρόφον (though not the related noun and verb), only here in the novelists, is poetic in classical Greek.

3.9.2 κατεῖχον ... ἡμέρας: like the vintage (2.1–2), this mid-winter Dionysiac festival (equivalent to the Attic Lenaea) shows that Dionysus has a place in rustic cult, and that this cult has a role, albeit small, in the couple's relationship.

προσεκύνησεν: for the gesture cf. 2.2.5n.

3.9.3 προεκόμιζε μελιτώματα: cf. 2.18.1n., 3.5.3n.

νυκτερινὴν 'evening': cf. 3.4.1.

3.9.4 δεύτερος κρατὴρ ἵστατο: the expression (again at 4.13.3, 32.3) goes back to *Il.* 6.528, *Od.* 4.231.

δευτέρας ... ἐνεφοροῦντο: for the verb ἐμφορεῖσθαι cf. 2.11.1n.

τὰ μὲν ... ᾄσαντες: here music and story-telling (associated with festivity at 2.32.2 ff.) follow an ordinary meal.

3.9.5 περιέβαλλεν: D. embracing and kissing Dryas in his sleep is a comic touch. For erotic dreams see 2.10.1n.

ταῦτα ... ὀνειροπολούμενος 'dreaming that he was doing all this to C.'. The verb ὀνειροπολεῖν, used by classical writers and other novelists in the active (as by L., metaphorically, at 3.32.3, 4.6.3, 27.1) is rare in the middle (e.g. D.S. 29.25.1, Philo, *De vita contemplativa* 27, Sext. Emp. *Math.* 8.57) and with the inf.

3.10.1 ἐξαίσιον 'extraordinary', of weather in classical prose (e.g. Xen. *Oec.* 5.18) and Ch. 3.3.18.

ἀπέκαε πάντα 'was freezing everything': cf. *Il.* 19.336, Xen. *An.* 4.5.3 (ἄνεμος βορρᾶς ... ἀποκαίων πάντα).

κριὸν ἐνιαύσιον: this 'year-old ram' recalls the σῦς ἐνιαύσιος of *Od.* 16.454. Rams are rarely attested as sacrificed to Dionysus, but cf. a ram's head on a Dionysiac altar represented on a sarcophagus of ca. AD 210, Lehmann-Hartleben and Olsen 1942: figs. 9, 10, 12, 13. The ram is chosen here because C.'s and her family's flocks are of sheep.

3.10.2 ἀρτοποιούσης: a rustic touch – city-dwellers bought bread from ἀρτοπώλιδες or ἀρτοπώλια. As in the city, however, it is the woman who prepares bread, the man meat.

ἵνα ὁ κιττός 'where the ivy was'. For omission of the copula cf. (in a main sentence) 4.30.4.

ἰξὸν ἐπαλείψαντες 'smearing on bird-lime', i.e. on the long sticks D. had brought, 3.6.1 (whose phraseology is echoed here).

3.10.3 ἀπόλαυσις: usually erotic in the novels, as earlier at 2.11.3; that passage's recollection here reminds us of the limits of the couple's understanding of ἔρως (cf. L.'s only use of the verb ἀπολαύειν, 3.14.3).

συνεχής: cf. 4.6.3, again of φιλήματα.

λόγων ὁμιλία τερπνή 'pleasant verbal intercourse': L.'s only use of ὁμιλία, which can be used of conversation (e.g. Ch. 1.13.3), spending time with someone (e.g. Ach.Tat. 1.9.5) or, as often in Ach.Tat. (e.g. 2.37.8) and Hld.

(e.g. 1.25.4), but never in Ch. or X.Eph., of sexual intercourse. L. again reminds us what D. and C. do and do not know. The dialogue's short sentences without introductory verbs rework the technique of D.'s imagined conversation at 3.6.3; cf. Philostr. *Ep.* 5, Sen. *Controv.* 2.2. Its use twice early in Book 3, and nowhere else, gives both variety and vividness, and here in the flirtatious exchange between D. and C. may recall [Theoc.] 27, culminating in a girl's seduction by a Daphnis: cf. 2.39.2n. C. is of course more encouraging than D. imagined (3.6.3) her family would be.

τίς οὖν σοι γένωμαι 'What do you want me to do?', lit. 'What sort of person am I to be (sc. to please you)?'. For the use of τίς cf. 4.8.4.

ἃς ὤμοσά ποτε ... ἄντρον: εἰσελθοῦσα should probably be added before εἰς ἐκεῖνο τὸ ἄντρον; the phrase then picks up εἰσελθοῦσα εἰς τὸ ἄντρον at 2.39.2. But it is possible that L. used εἰς in the sense 'in', as it was increasingly used in spoken Greek; cf. Bortone 2010.

τακῆι ... τακῶ: L.'s uses of τήκομαι (1.18.1, 24.1) have been metaphorical, of the effect of desire (as again 3.13.3), and so it is predictable that when C. refers to snow melting D. will cap her literal use with a metaphorical one.

3.10.4 πῦρ: cf. 1.23.2n., 2.7.5, 8.2.

παίζεις ἀπατῶν με 'you are joking and cheating me'. ἀπατᾶν is a common lover's accusation (cf. Thgn. 254) but L. uses the verb only here and never the nouns ἀπάτη or δόλος. We read shortly (3.16–19) of D.'s only deception of C.

οὐ μὰ ... ὀμνύειν: at 2.39.4. This second explicit reminder of the oaths of fidelity sworn at the end of Book 2 (cf. 3.10.3) prepares readers to notice that D.'s behaviour with Lycaenion undoubtedly constitutes infidelity.

3.11.1 ἀντιφωνήσασα 'When C. had voiced these sorts of reply to D., just like an echo'. ἀντιφωνεῖν means simply 'reply' in classical poetry (then in historical prose and the *koinē*); only here, at 3.22.2, and at Luc. *Dom.* 16 does it come near to meaning 'echo'. Most of C.'s words do not strictly echo D.'s (only μέμνησο ... μνημονεύω), but D.'s often pick up C.'s (τακῆι ... τακῶ, θερμὸς ... θερμός, νὴ τὰς Νύμφας ... μὰ τὰς αἶγας). L. may already be thinking of his scene at 3.22–3.

τῶν περὶ τὴν Νάπην: simply 'Nape': cf. τοὺς ἀμφί at 2.30.5.

πολὺ περιττότεραν τῆς χθιζῆς 'much greater than that of the day before'; cf. 1.17.4n. L. may hint at their love-play. Phrynichus, *Ecl.* 294 Fischer claims χθιζός to be poetic: χθιζόν ἀποβλητέον ὅτι ποιητικόν, ἀντὶ δὲ τοῦ χθιζόν ἐροῦμεν χθεσινόν. But despite ten Homeric uses Moeris, χ 6 Hansen labels it Attic, not poetic (cf. Pollux 1.66), and Plutarch and Lucian use it without any poetic colour.

ἀπαρξάμενοι: here of libations; of meat at 2.31.1, 3.

κιττῶι: cf. 1.2.1n.

3.11.2 ἰακχάσαντες καὶ εὐάσαντες 'when they had shouted "Ia" and "Euhoi"'. For ἰακχάζειν cf. Hdt. 8.65.4, where it refers to the holy cry at the Eleusinia (cf. Ar. *Frogs* 316–25): Iacchus, perhaps a personification of the cry, was associated with Dionysus in the classical period (e.g. Soph. fr. 959 Radt), as here. εὐάζειν, not in classical prose, is used by D.S. 4.3.3 in describing Bacchic cult.

ἔδωκαν ... κομίζειν 'gave Daphnis to take'. For inf. after δίδωμι cf. LSJ I.iv.

τὰς φάττας καὶ τὰς κίχλας: of the four species named at 3.5.2, D. at 3.10.3 had mentioned only blackbirds; stylistic variation, not culinary suitability, dictates the choice of wood-pigeons and thrushes.

3.11.3 ἄλλας ... ἐπ' ἄλλαις τέχναις 'he came on many visits on various pretexts'.

τὸν χειμῶνα: L. marks closure of his section on winter by placing χειμῶνα emphatically in the penultimate position.

ἀνέραστον 'without love': first in Hellenistic poetry, and even there rare (Call., *Anth.Pal.* 12.148 = *Ep.* 32.4 Pfeiffer, then Moschus fr. 2.7, Bion fr. 9.3), but common in imperial Greek prose (Dio of Prusa, *Or.* 7.133, Plut. *De Pyth. or.* 23 = *Mor.* 406a, Luc., Philostr., etc.); in the novelists only here and at X.Eph. 1.2.9. before Hld.

3.12.1 ἦρος ἀρχομένου: for ἄρχεσθαι cf. 2.38.3 (ἡμέρας), 4.9.2, 29.3 (νυκτός). The participle used of a season (here L.'s second spring) recalls Thuc., where such phrases mostly mark summers and winters, but cf. ἦρος εὐθὺς ἀρχομένου 7.19.1, 20.1. Spring's advent was treated by Alc. fr. 286: surviving phrases include πολυανθέμω (cf. L.'s ὑπανθούσης) and κρύερος πάγος, and the papyrus has a marginal note τὰ τοῦ χειμῶνος διαλύεται. L. probably evokes this poem here, as at 1.9.1. Like Hor. *Odes* 1.4 (see Nisbet–Hubbard *ad loc.*), L. may also draw on Leonidas, *Anth.Pal.* 10.1 (= *HE* 2490–7).

τῆς δὲ γῆς γυμνουμένης 'when the earth began to be laid bare'. Only L. uses γυμνοῦσθαι of the effects of a thaw; in so doing he recalls the couple's incomplete exploration of nakedness; cf. the verb at 1.24.2, 3.24.3 and the adj. γυμνός repeatedly (1.24.1 etc.).

ὑπανθούσης 'blooming from beneath' (sc. the snow) as in Philostr. *Im.* 31.2, one of the word's few other uses (cf. 4.8.1n., Pollux 1.60, 2.10), rather than 'beginning to bloom'.

οἵ τε ἄλλοι νομεῖς ...: picking up L.'s contrast at the start of winter, 3.4.1, his only other use of νομεύς. Alcaeus' spring poem perhaps mentioned flocks: cf. Hor. *Odes* 1.4.3 *ac neque iam stabulis gaudet pecus.*

δουλεύοντες: L.'s shepherds are slaves, though not the farmer Chromis at 3.15.1, and perhaps not Dorcon and Lampis (cf. 1.15.3n., Bowie forthcoming). But he rarely makes this explicit (3.31.3, 4.17.1, 4, 28.3), and his only other use of δουλεύειν is of C.'s prospective fate in Methymna

(2.23.3). Here however L. can set off the trope of enslavement to the god Love (cf. Ch. 2.4.3 μὴ δουλεύων Ἔρωτι, Ach.Tat. 5.25.6 Ἔρωτος ... δοῦλος ἦν) or to the beloved (X.Eph. 1.4.1, Ach.Tat. 6.20.1; cf. Ch. 1.2.3, 2.7.1) against the servile condition of the pastoral community.

ποιμένι: cf. 2.5.4n., 4.39.2.

3.12.2 στεφανῶσαι: cf. Hor., *Odes* 1.4.9–10 *nunc decet aut uiridi nitidum caput impedire myrto* | *aut flore terrae quem ferunt solutae* (cf. 3.12.1n.).

τὰ δὲ ... ἐξῆγεν 'these were just being brought into bloom by the nurturing west wind and the warming sun'. ἐξάγειν of flowers is unique, but Arist. *HA* 564b8 uses it of hatching eggs.

ὁ ζέφυρος 'the west wind'; regularly a mark of spring: see Leonidas, *Anth.Pal.* 10.1.2 (= *HE* 2491; cf. 3.12.1n.), Hld. 5.22.8 (ζεφύρων ἐαρινῶν), and linked with roses blooming at Ach.Tat. 2.1.3.

ἴα: see 1.18.2n.

νάρκισσος καὶ ἀναγαλλίς 'narcissi and pimpernels', again together at 4.2.6. ἴα and the νάρκισσος appear together in the Daphnis' lamentations at Theoc. 1.132–3 (the νάρκισσος only there in Theoc.), a πίτυς follows at 134. The ἀναγαλλίς, not in Theoc., appears only in technical writers, e.g. Pliny, *HN* 25.144 and frequently Dioscorides and Galen.

πρωτοφορήματα 'first-fruits': only here before the twelfth century, but Ath. 13.565f has πρωτοφορεῖν.

3.12.3 γάλα νέον: i.e. spring milk, when sheep resume lactation and their pasture is rich. For libations of milk cf. 1.31.3n; for garlanding the cult-statues cf. 1.32.2n.

3.12.4 ἀπήρξαντο ...: the idea that playing the panpipes constitutes an offering parallels L.'s claim that his work is an ἀνάθημα (pr.3); cf. Theoc. 7.155–7 and the phallophoric song cited by Ath. 14.622c: σοί, Βάκχε, τάνδε μοῦσαν ἀγλαΐζομεν | ... ἀλλ' ἀκήρατον | κατάρχομεν τὸν ὕμνον.

τὰς ἀηδόνας ... ἐρεθίζοντες 'provoking the nightingales to song'; cf. Ar. *Birds* 208 κἀνέγειρε τὴν ἀηδόνα and 1.14.2n, 3.24.2n. L.'s first spring featured unspecified bird-song (1.9.1n.): he may recall Sappho fr. 136 (ἦρος †ἄγγελος ἱμερόφωνος ἀήδων†) and nightingales' mention by Alc. fr. 399, fusing these with Daphnis' words at [Theoc.] 8.37–8: αἵπερ ὁμοῖον | μουσίσδει Δάφνις ταῖσιν ἀηδονίσι.

μουσικήν: usually (as elsewhere in L. and novelists) of man-made music, but birds are μουσικοί at 1.9.1; cf. Μοῦσα λοχμαία at Ar. *Birds* 737 (with Dunbar *ad loc.*), perhaps addressed to the Nightingale.

ὑπεφθέγγοντο 'sang in reply'; cf. Plut. *Brut.* 36.7 and 1.25.1n.

λόχμαις: λόχμαι are regularly the habitat of singing birds (cf. 1.9.1), but especially of nightingales; cf. Ar. *Birds* 224 κατεμελίτωσε τὴν λόχμην ὅλην. In Greece the nightingale breeds in thickets and sings in full view, by day as well as by night; see Dunbar on Ar. *Birds* 15.

καὶ ... ἠκρίβουν 'gradually perfected their lament for Itys'. L. alludes to the myth in which Procne, to punish her husband Tereus for raping her sister Philomela, killed their son and tricked Tereus into eating him; she was then metamorphosed into a nightingale, whose song is interpreted as a lamentatory repetition of their son's name Itylus (*Od.* 19.518–23) or Itys: cf. Aes. *Ag.* 1144 with Fraenkel *ad loc.*, Ar. *Birds* 211–13, Apollod. 3.15.8, Ach.Tat. 5.5, etc. (and a variant in Ant. Lib. 11; cf. Celoria 1992: 135–42).

ὥσπερ ... σιωπῆς: L. implies that nightingales, like rustics, hibernated: in fact they are spring and summer visitors to Greece (cf. Dunbar on Ar. *Birds* 15). The conceit that they must remember their song recalls L.'s claim to remind those who have known love (τὸν ἐρασθέντα ἀναμνήσει, pr.3) and hints at the Platonic doctrine of ἀνάμνησις.

3.13.1 ἐβληχήσατό ... ἐσκίρτησαν: terms typifying the behaviour of sheep, also paired at 2.29.1; cf. σκιρτήματα of lambs in L.'s first spring, 1.9.1.

ἔβαινον ἄλλος ἄλλην 'one mounted one ewe, another mounted another'. βαίνειν is used regularly of male animals' penetration of females, e.g. Pl. *Phdr.* 250e; cf. 4.12.2.

3.13.2 ἐρωτικώτερα πηδήματα 'more lustful assaults', picked up by πηδήσαντες 3.14.4, πηδήματα 3.17.2. Billy-goats are even better known for their sexual appetite than rams (cf. Theoc. 1.88, 152, [Luc.], *Epig.* 28), and here the fact that the goats are D.'s prepares us to read that his urge is stronger than C.'s.

μή τις ... λαθών 'in case they should have some secret lover'. μοιχεύειν/μοιχός/μοιχεία are prominent in Ch., Ach.Tat., and Iamblichus, and in Cnemon's story in Hld. L.'s use of the term only here, of goats, with the human analogy stressed by λαθών, underlines his couple's innocence by comparison with those in other novels, soon to be ended in D.'s case by his secret tutorial from Lycaenion – which for her, at least, is μοιχεία.

3.13.3 κἂν ... θεάματα 'such sights would have aroused even old men to sexual activity if they looked at them', recalling Archil. fr. 48.6 West (girls so perfumed 'that even an old man would have felt desire': ὡς ἂν καὶ γέρων ἠράσσατο) quoted by Ath. 15.688e from a poem now known to have circulated in second-century Oxyrhynchus, though both evoke *Il.* 3.154–60.

ἀφροδίτην: not merely 'desire' but the sexual act; cf. Ach.Tat. 2.37.8–9.

σφριγῶντες: 'swelling with desire'; cf. 3.18.4, [Opp.] *C.* 3.368.

ζητοῦντες: cf. 2.8.5n.

ἐξεκάοντο: cf. 1.23.1n.

ἀκούσματα ... θεάματα: a natural pair (cf. Plut. *Per.* 1.2, εὑρήμασι καὶ θεάμασι 1.4.1n., φαντάσματα καὶ ἀκούσματα 2.26.5n., Arist. *Pol.* 7.1336b2

ἀκούσματα καὶ ὁράματα), which L. characteristically uses to construct two balanced and rhyming cola.

ἐτήκοντο: cf. 3.10.3n. The couple's response reworks that of Theoc.'s αἰπόλος at 1.86–7 who ὄκκ' ἐσορῇ τὰς μηκάδας οἷα βατεῦνται, | τάκεται ὀφθαλμὼς ὅτι οὐ τράγος αὐτὸς ἔγεντο and to whom Priapus compares the dying Daphnis (88–9): L. prepares us for their imitation of D.'s goats.

περιττότερόν τι: cf. 1.17.4n.

φιλήματος καὶ περιβολῆς: the terms Philetas used at 2.7.7, picked up at 2.8.5, 10.1, 3; cf. 2.30.2.

3.13.4 οἷα ... εὐσχολίαι 'Certainly he had grown into adolescence in the time spent at home and idle during the winter, and ...' For ἐφηβήσας cf. Xen. *Cyr.* 6.1.12. Such a sense for the MSS ἐνηβᾶν (different from that at 2.12.2n.) is only found in a fifth-century BC Spartan inscription (*IG* v 1.213 ἐν*h*ηβώ*h*αις ἵπποις), though the adj. ἔνηβος, defined by Σ Theoc. 8.3 (on ἀνάβω) as fifteen years and older, fits D. εὐσχολία is rare (Arr. *Epict.* 4.7.39, second-century commentators on the Old Testament; cf. LSJ) but the verb εὐσχολεῖν is common enough in imperial Greek.

πρός τε τὰ φιλήματα ὤργα: probably 'became lustful in response to the kisses' rather than 'for the kisses'. Hence ἐσκυτάλιζε (**V²F**) or ἐσκιτάλιζε (**V¹**) should describe D's response to C.'s embraces. Neither is attested. The lewd demons Σκίταλοι (Ar. *Knights* 634 with schol. *ad loc.* and Hesychius) may support ἐσκιτάλιζε, but ἐσκυτάλιζε is preferable, i.e. 'he became erect', from σκυτάλη 'rod' (cf. Henderson 1975: 123).

περιεργότερος: 'more ready to experiment'; for the sense 'curious' cf. Luc. *Alex.* 4, Jul. *Or.* 4.130d.

θρασύτερος: contrast 2.39.1, where both become bolder.

3.14.1 γυμνὴν γυμνῶι: Philetas' advice at 2.7.7.

τοῦτο γὰρ ... παιδεύμασιν: seeing erotic fulfilment as nothing more than a termination of desire marks D.'s understanding as inadequate.

φάρμακον: cf. 1.22.3n.

3.14.2 τί πλέον ἐστί: C.'s naive question titillates the complicit reader – will D. somehow have learned what answer to give?

3.14.3 μετὰ τοῦτο τὸ ἔργον: cf. 1.15.1n. D. has succeeded, almost scientifically, in inferring an act that explains the change in mood of animals before and after it, but his inference is not quite correct. Cf. the goatherd Daphnis' mistaken desire to play the role of a billy-goat at Theoc. 1.87–8.

οὔτε ἐκεῖνοι ... διώκοντες 'nor do they wear themselves out in pursuit'.

ἀλλ' ὥσπερ ... συννέμονται 'but from then on they graze together as if they had enjoyed some shared pleasure'; by hyperbaton L. has juxtaposed λοιπόν with κοινῆς and ἡδονῆς with συννέμονται. For λοιπόν cf. 1.7.2n.

τὸ ἔργον: cf. 1.15.1n.

πικρόν: cf. 1.14.2n.

3.14.4 ὀρθοί 'standing up'.

καταvωτισάμεvαι 'presenting their backs' (cf. the *koinē* sense 'reject', 'ignore', LSJ II) rather than 'allowing on their backs'.

σὺ δέ ... γυμvήv; 'and you ask me to *lie* down beside you, and what's more, naked'. C.'s logic is as good as D.'s, but she draws too strict an analogy between the animal and human condition. D. too will counter Gnathon with an argument from animals' sexual behaviour (4.12.2n.).

3.14.5 πείθεται Δάφvις καὶ συγκατακλιvεὶς ... ἀvίστησιv 'D. was persuaded, and lying down with her he lay still for a long time, and not knowing how to do any of the things for which he was excited he made her get up and clung to her from behind in imitation of the goats.' It is D.'s adoption of the latter posture which reflects his persuasion by C. Although L. presents his approach to C. from behind as a herdsman's misunderstanding, some readers will have been familiar with vaginal penetration from behind from depictions in art if not from life. On ἀvίστησιv cf. 3.18.4n., 4.31.3n.

ἀπορηθεὶς ... ἔκλαεv: weeping is a natural response to inability to master a difficult situation (cf. 1.28.2). It afflicts heroes both in epic (Odysseus, *Od.* 5.82; cf. Jason's ἀμηχαvίη, A.R. 1.1286–9, 3.422–4, etc.) and in novels (e.g. X.Eph. 2.1.1–6, Ach.Tat. 3.11.1, 4.10.5; cf. Birchall 1996). But only at 3.27.1, 4.28.2 and here does D. weep in despair (as does C. at 4.27.1). His reaction highlights the impasse that only new information can resolve.

ἀμαθέστερος 'more ignorant'. The sense ranges between clumsiness and lack of a skill. Ach.Tat. 2.37.10 too uses the term. of lack of sexual experience (Hld. 4.16.5 is the only other use of ἀμαθής in the novelists): both L. and Ach.Tat. may aim to amuse by transferring it from the public world of learning and education; ἀμαθής and ἀμαθία are frequent in Aristides, Lucian, and Galen.

τὰ ἔρωτος ἔργα: cf. 1.15.1n.

3.15–19: Lycaenion intervenes. Other novels had regularly had their hero or heroine the objects of rivals' sexual attentions (one of their many Odyssean features): Antonius Diogenes mentions lovers of Mant(in)eas, and his Dercyllis attracts Ceryllus and Thruscanus; Ch.'s Callirhoe attracts suitors in Syracuse, then later Mithridates and Artaxerxes, and actually marries Dionysius of Miletus; X.Eph.'s Habrocomes is pursued by Manto and Cyno, Anthia by Perilaus and Psammis; Ach.Tat.'s Cleitophon, thinking Leucippe dead, sleeps with and intends to marry the Ephesian Melite, while Leucippe attracts Charmides, Gorgias, Chaereas and Thersander; Iamblichus' Sinonis attracts Garmus, Serapus and a Syrian prince, his hero Rhodanes a farmer's beautiful daughter. L. adapts this established pattern at this point to give Lycaenion a key role in the couple's education (cf. 3.15.1n., Whitmarsh 2011, 105), and later to introduce a threat to their union in the form of the parasite Gnathon (4.10–21), whose role

is crucial to the revelation of D.'s parentage. The theme is handled very differently by Lollianus' *Phoenicica*, A2 Recto 9–13, where a girl Persis gives the narrator her jewellery and/or 2,000 drachmae for his (or for taking her?) virginity: see Stephens–Winkler 1995: 334–5, 347–8.

3.15.1 ἦν δέ τις: for ἦν/ἐστι to introduce a narrative cf. 1.1.1n.; for ἦν δέ τις to introduce a character important for the plot cf. Hdt. 7.143.1 ἦν δὲ τῶν τις Ἀθηναίων ἀνὴρ ..., X. *An.* 3.1.4 ἦν δέ τις ἐν τῆι στρατιᾶι Ξενοφῶν.

γεωργός: cf. 1.1.2n.

Χρόμις: though already in *Iliad* 2.858, the name rather evokes Theoc. 1.24 τὸν Λιβύαθε ... Χρόμιν, with whom Thyrsis had once competed singing his song of Daphnis. L.'s D. becomes an erotic rival of the Theocritean character who had rivalled Thyrsis in song. Re-use by Virgil, *Ecl.* 6.13 to name one of the boys who trap Silenus may point to another Hellenistic use, e.g. by Philitas. The name does not appear in this form in *LGPN* I–V, though there are four persons named Χρόμιος. MSS give Χρόμης (3.15.1, 4.38.2 **F**), Χρόμιν (3.15.4 **F**), and Χρῶμις/Χρῶμιν (3.15.1,4, 4.38.2 **V**). Cobet proposed reading Χρέμης, but its acc. Χρέμητα (cf. Ael. *Ep.* 1.13.2) cannot lie behind the MSS Χρόμιν at 3.15.4.

παρηβῶν ... σῶμα 'whose body was by now past its prime'. The word-choice reminds us of D.'s ἥβη (3.13.4).

γύναιον: simply 'woman' (as at 3.6.2), implying she was a sexual partner (perhaps purchased as a slave) rather than a wife (γυνή), but without the dismissive tone the word sometimes has (e.g. Ach.Tat. 5.12.2).

ἔπακτον ἐξ ἄστεος 'imported from the city'. As the contrast of ἔπακτον with συμφυές at Arist. *Mete.* 382b11 shows, Lycaenion's provenance marks her as standing for τέχνη, something which D. and C. need to complement their total reliance on φύσις.

ἀγροικίας ἁβρότερον 'more refined than country folk'; cf. 1.8.1n. On L.'s fondness for abstracts cf. intro. p. 18.

Λυκαίνιον: the name, 'Little Wolf', makes Lycaenion a counterpart to Dorcon ('Deer': cf. 1.15.1n.), whose attempt on C.'s virginity was, like hers on D.'s, initiated by love-gifts (1.15.2–3), furthered by disguise as a wolf (1.20.2) and concealment in scrub (1.20.4. cf. 3.15.4n.), and is described by L.'s only other use of the verb ἐπιτεχνᾶται (1.20.1, 3.15.5). L. is less likely to know the Latin term for 'prostitute' *lupa* or Horace's use of Lyce at *Odes* 3.10 than to derive the name from Philitas' poetry, whence Propertius too may draw the character Lycinna who initiated him in love-making, 3.15.5–6; see Bowie 1985: 83. However, Philargyrius on Virg. *Ecl.* 5.20 gives the name Lyca to the nymph to whom the mythical Daphnis swore love (cf. Ael. *VH* 10.18); L. may play with readers' awareness of this tradition too. The name Lycaenion does not itself hint at sexual experience: though Antipater Thess., *Anth.Pal.* 11.327 (= *GP* 115–8) names an aged prostitute Lycaenis, in *Anth.Pal.* 7.298 (anon.) Lycaenion is a girl killed on her wedding-night.

3.15.2 ὁρῶσα ... παρελαύνοντα: L.'s participle evokes two scenes in bucolic poetry – Comatas' claim in competition with Lacon βάλλει καὶ μάλοισι τὸν αἰπόλον ἁ Κλεαρίστα | τὰς αἶγας παρελᾶντα, Theoc. 5.88–9 (for the name Cleariste in L. see 4.13.1n.), and that of the Daphnis of [Theoc.] 8.72–3 κῆμ' ἐκ τῶ ἄντρω σύνοφρυς κόρα ἔχθες ἰδοῖσα | τὰς δαμάλας παρελᾶντα καλὸν καλὸν ἦμεν ἔφασκεν; see Hunter 1983: 69.

ἕωθεν ... νύκτωρ: for the asyndeton cf. 2.24.3n.

ἐραστήν: cf. 1.15.3n.

δώροις δελεάσασα 'enticing him by the bait of gifts'. Literally of using a bait in fishing, the verb is often metaphorical (Xen. *Mem.* 2.1.4, Ael. *VH* 14.7) as is the noun δέλεαρ (cf. Ach.Tat. 2.14.10, the novelists' only other use of either): only here is it used in an erotic context.

3.15.3 λοχήσασα: cf. λοχῶν of Dorcon ambushing, 1.20.3n, λοχήσας of Lampis 4.12.1.

σύριγγα ... ἐλάφου: Dorcon's gifts had included a syrinx (to D. 1.15.2). A deer-skin wallet may be more stylish than those in regular use (whose hide is not specified, see 1.6.1n). Honey (a valued commodity, 1.28.1) might suggest kisses, often compared to it, see 1.18.1n.

τὸν ... καταμαντευομένη 'divining his love for C.'. As in English, the word loses its literal sense early (by Arist. *Rh.* 1.1368a31) and is common in Hellenistic and imperial prose; cf. the simple verb μαντεύεσθαι, 4.21.1n.

προσκείμενον 'devoted', a common use (esp. in Philostr. *VA*) but unusual in an erotic context.

3.15.4 τότε 'that day'. The scene on which Lycaenion spied was the one that ended with D. in tears (ἔκλαεν, 3.14.5; cf. κλαύσας here).

ἐξ ἑωθινοῦ: L.'s other two uses of the neut. (τὸ) ἑωθινόν are both in Philetas' speech that is the theoretical counterpart of this episode (cf. ἑωθινάς as adj., 3.4.1).

σκηψαμένη: cf. 3.6.2n.

παρὰ τίκτουσαν ... γείτονα 'to a neighbour having a baby', Praxagora's pretext for leaving her house at Ar. *Eccl.* 528–9.

ἐγκρύψασα ἑαυτήν: hiding to overhear D. and C. is hardly necessary to her decision, and may be included to reinforce the parallel between her and Dorcon; cf. 3.15.1n.

πάντα: for anaphora of πᾶς cf. 3.3.1 πάσας ... πάντας.

3.15.5 τοῖς ἀθλίοις 'the poor couple'. ἄθλιος, used of people or things who are vulnerable or have suffered misfortune, often spoken by one in a more fortunate position, is common in the novels, but only here of an erotic predicament arising from inexperience.

καιρὸν ἥκειν: a Demosthenic phrase (*Olynthiac* 1.9, 3.6), again at 4.18.2, 29.1, only in L. and Hld. 9.15.5 in the novels, but not uncommon in post-classical authors (e.g. Jos., App., Aristides).

διττόν: for the figure cf. Gorgias, DK 82 B6.16, etc: a rhetorical gambit used only here in the novels, by contrast with 19 times in Aristides, 7

in Philostr. *VA*. As Astylus later observes (4.18.1n.), Eros makes people sophists.

ἐπιτεχνᾶται: see 3.15.1n.

3.16.1 φανερῶς 'openly', by contrast with her planned deceit.

τὴν δρῦν: cf. 1.12.5n.

ἀκριβῶς ... τεταραγμένην 'played to perfection the part of a woman in great distress'. L. uses μιμεῖσθαι (unusually) to hint at the world of the stage.

3.16.2 ἀθλίαν: reversing her perception of the couple as ἄθλιοι (3.15.5).

τῶν χηνῶν τῶν εἴκοσιν: the 20 geese recall those of the dream Penelope confides to the disguised Odysseus (*Od.* 19.536), where the eagle (Odysseus) kills all 20 geese (the suitors); that this eagle carries off a goose also recalls *Od.* 15.161; cf. 3.20.2n. The first echo invites readers to compare Lycaenion's with Penelope's cunning and to contrast Penelope's fidelity. Unlike that of *Od.* 15.161, L.'s fictitious eagle can hardly carry a goose (realistically; cf. Arnott 1994: 209). Learned readers might recall that Penelope was mother of Pan, whom L. repeatedly links with sexual harassment.

ἐπὶ τὴν συνήθη ... πέτραν: perhaps recalling Archilochus' telling of the fable of the fox and the eagle, whose eyrie is 'that high hill' (ἐκεῖνος ὑψηλὸς πάγος), fr. 176 West.

3.16.3 Πανὸς ἐκείνου: cf. τὸν Πᾶνα ἐκεῖνον 2.23.4. Like the preceding deictic ἐκείνην, ἐκείνου encourages readers to imagine the ever-present cult-statue and draws them into the scene.

μηδὲ ... γενόμενον 'don't stand by and watch the number of my flock becoming incomplete'. μὴ περιιδεῖν (cf. 4.19.5n) is regular in appeals for intervention; cf. Hdt. 2.118.2, 3.65.6. The artificial expression allows the adj. ἀτελῆ to hint at D.'s incomplete sexual development; cf. LSJ IV and νυμφίε ἀτελές of the dead Charicles, Ach.Tat. 1.13.5.

3.16.4 οὐκέτι ... ἁρπάσει: no losses of lambs or kids to an eagle have been mentioned, and 2.22.2 implies there have been none; Lycaenion's suggestion underlines her mendacity.

πάντως ... συννέμουσαν 'certainly the goats know that she always grazes her flock together with you'; cf. 1.10.1 and, for συννέμουσαν, 2.22.2.

3.17.1 ἀνίσταται 'got up', as often in L., e.g. 2.10.2, 23.5. F's reading ἐγείρεται would be L.'s only use of a word common in this sense in later Greek.

τὴν καλαύροπα: cf. 1.8.2n.

κατόπιν ἠκολούθει: matching Lycaenion's following of the couple (κατόπιν παρηκολούθησε) 3.15.4, but hardly recalling D.'s failed attempt to make love to C. (κατόπιν περιεφύετο, 3.14.5) and so inviting comparison of D. with a goat preyed upon by the she-wolf Lycaenion (so Epstein 1995: 62–4).

ἐρᾶις ... Χλόης: the word order is natural, but it effectively juxtaposes Δάφνι with Χλόης.

3.17.1–2 δι' ὀνείρατος ... διηγήσαντο: the dream is invented (Lycaenion's knowledge came from peeping, 3.15.4), but plausible given the Nymphs' recurrent appearance in dreams (1.7.2n.), and it hints at reading the episode as part of the Nymphs' and Eros' grand plan.

τὰ δέ ... τράγοι: Lycaenion takes up both Philetas' prescription (2.7.7n.) and D.'s attempted elaboration (3.14.2 ff.).

πηδήματα: cf. 3.13.2n.

3.17.3 ἀπηλλάχθαι κακῶν: Lycaenion's presentation of D.'s condition as κακά may exaggerate (perhaps echoing Aes. *Ag.* 1 ἀπαλλαγὴν πόνων) but assimilates the couple's plight to that of characters in more adventure-rich novels.

ἐν πείραι γενέσθαι: for the periphrasis cf. Xen. *An.* 1.9.1 τῶν Κύρου δοκούντων ἐν πείραι γενέσθαι.

παραδίδου: in asking D. to put himself in her hands Lycaenion uses the term used in the fathers' dreams of the couple being entrusted to Eros (1.7.2); L.'s only other (and closural) use of παραδιδόναι is of C.'s father handing her over in marriage to D. at 4.37.2. The sequence is not accidental.

τερπνὸν ... μαθητήν: Reeve deletes τερπνόν, but its repetition so soon after τερπνῶν is not surprising in L. (cf. 1.27.2, 30.1, 2.3.1, 26.2, 3.5.1 and intro. p. 16) and the quality is one foregrounded since pr.3.

χαριζομένη: Lycaenion's claimed motive exploits what she knows of D.'s piety.

3.18.1 οὐκ ἐκαρτέρησεν: for καρτερεῖν of resisting desire cf. X.Eph., where οὐκέτι καρτερεῖν is common (1.4.4, etc.); of resisting pleasure in general cf. Pl. *Rep.* 8.556c.

ἅτε ... νέος: in explaining D.'s impetuous reaction L. stresses his extreme naivety.

πρὸ τῶν ποδῶν καταπεσών: for the gesture cf. X.Eph. 2.11.8; cf. 4.10.1.

δι' ἧς ... Χλόην 'by which he would be able to do what he wanted to C.'.

3.18.2 ὥσπερ ... διδάσκεσθαι 'as if he were going to be taught something momentous and truly divinely sent'. **ἀληθῶς** reminds us that the Nymphs' appearance in a dream is Lycaenion's fiction (for dreams that are θεόπεμπτος cf. Artem. 1.6); but D.'s ascription of a divine role to Eros chimes with Philetas' message (2.3–6) and the piety of the narrator cf. pr.3–4).

ἔριφον ... σηκίτην 'a lamb still being suckled in the fold', as opposed to being allowed to graze with its mother. For the sense, comparable to ἐρίφους ἔτι γαλαθηνούς (D.'s gift for Dionysophanes at 4.14.1), see the scholiast on Theoc. 1.10 ἄρνα ... σακίταν, the source (with Theoc. 1.57–8) of

the gifts D. promises here, and along with Theoc. *Ep.* 4.18 the only other literary use of σηκίτης/σακίτας. Philetas too had received cheeses and a kid to reward his assistance (2.8.1).

πρωτορρύτου γάλακτος 'made from a goat's first flow of milk'. D. outbids the stereotypical herdsman's gift of cheeses (1.15.3, also ἁπαλόν, etc.; cf. Theoc. 1.58) by adding the she-goat and specifying the year's first milk, using an adj. found only in second-/third-century texts (Galen XIII 626 Kühn, [Opp.] *C.* 4.238, Ino suckling Dionysus). Unlike cows, goats lactate only after kidding, which happens in spring, though they can continue lactation for up to nine months: D.'s special gift is enabled by the episode's spring setting (cf. 3.12.1). Knowing readers may see the first flow of milk as emblematising D.'s first ejaculation.

3.18.3 εὑροῦσα ... προσεδόκησεν 'encountering a goatherdly liberality of a sort she had not expected'. Since Lycaenion's objective is not his gifts, it is D.'s generosity with his body that explains why she begins her lesson without further ado.

παιδεύειν: L. uses the verb of the couple's learning about *eros* at 2.8.1 (cf. 2.9.1 παιδευτήριον) and several times in this scene (cf. also παιδαγωγίας, 3.19.1), picking it up finally at 4.40.3. He may also use it of his work's didactic capacity at pr.3 (προπαιδεύσει **V** παιδεύσει **F**).

ὡς ἔχει 'just as he was'. But καθίσαι implies that he is not yet seated, and something giving the sense 'just as he used to sit near Chloe' would be preferable, e.g. ὡς παρὰ Χλόηι.

φιλήματα ... χαμαί: so far Lycaenion's prescription replicates that of Philetas (cf. 2.7.7, 8.5).

3.18.4 ἐνεργεῖν 'to perform the sexual act', from Theoc. 4.61; cf. Alciphron, 3.19.9, 4.14.4.

σφριγῶντα 'swollen with desire'; cf. 3.13.3n.

ἀνίστησιν: cf. 3.14.5n., 4.31.3n.

αὑτὴν ... ἦγε 'spreading herself underneath him she began to lead him skilfully along the road that he had so long sought'. The adj. ἔντεχνος is used chiefly of rhetorical art; Phrynichus, *Ecl.* 323 Fischer notes others' condemnation of the adv. ἐντέχνως, but in support cites a case in Lysias (= fr. 487 Carey).

ὑποστορέσασα elsewhere of making or laying down beds or couches (2.31.1, 4.38.1n.). Its use by L. of a person recalls Meleager, *Anth.Pal.* 12.158.1–2 (= *HE* 4496–7) Σοί με Πόθων δέσποινα θεὴ πόρε, σοί με, Θεόκλεις, | ἁβροπέδιλος Ἔρως γυμνὸν ὑπεστόρεσεν ..., where the primary meaning is metaphorical ('laid me low for you to tread on') but the literal meaning (hinted at by γυμνόν) is present too.

οὐδὲν ... ξένον 'she didn't waste time on anything out of the ordinary'. ξένος here implies the use of τέχνη, as the contrast with φύσις shows; cf. ξενιζούσης 4.26.3.

περιειργάζετο: cf. 1.28.2n.

ἡ φύσις: it is important for L.'s ranking of art and nature that the latter, albeit with art's assistance, is ultimately crucial; cf. 1.30.5 παρὰ τῆς ἀνάγκης τὸ πρακτέον διδαχθείς and 4.23.2n.

3.19.1 τελεσθείσης 'accomplished', but the verb has overtones of initiation.

παιδαγωγίας: a noun chiefly used by Pl. (e.g. *Rep.* 6.491e, *Tim.* 89d). Here it recalls the abortive νυκτερινὸν παιδευτήριον that followed Philetas' instruction.

ὥρμητο τρέχειν: already at 2.33.3.

καθάπερ ... ἐπιλάθοιτο 'as if afraid that were he to delay he would forget how to do it' – a comic touch exemplifying D.'s pastoral naivety.

ἔλεξεν ὧδε: L.'s only use of ἔλεξεν (as against 13 of εἶπε). Four times in Ch., never in the other novelists and only once in Philostr. (*VA* 6.11), ἔλεξεν is found in Hdt., Thuc., and especially Xen. (104 times), who alone has ἔλεξεν ὧδε (e.g. *An.* 3.1.27).

3.19.2 γυνή 'woman', as opposed to virgin; cf. e.g. Theoc. 2.36.

μισθόν: a negotiated exchange is foreign to the more open-ended gift-giving of L.'s pastoral society: its other two appearances are at 2.33.3 (the Sicilian goatherd) and 3.22.4. For a different relation of reward to the loss of virginity cf. Lollianus (cited 3.15–19n.). L. uses the term παρθενία only here and in the following chapters (23.2 twice, 25.2).

συμπαλαιοῦσα ... πάλην: συμπαλαίειν had been used innocently at 2.2.6n. For love-making as wrestling cf. the servant named Palaestra at Luc. *Asin.* 8 ff. with Poliakoff 1982: 101–27.

κἂν αἵματι κείσεται πολλῶι: blood has hitherto been the result of unwelcome violence (1.12.5, 6, 29.1, 2.18.1), which in Dorcon's case was fatal, so that καθάπερ πεφονευμένη, offered by the MSS both here and at 3.20.1, is possible, but fits D.'s naive fears better than Lycaenion's practised hand.

3.19.3 σοι παρασχεῖν 'to offer herself to you'. For this sexual sense without an obj. ἑαυτήν cf. Ar. *Lys.* 162, Luc. *DMeretr.* 5.4.

ἵνα ... τῆι πηγῆι: for the rhyming *tricolon auctum* cf. intro. p. 15. L. has already mentioned the spring at 3.17.1, where its narrative role was not yet clear.

ἄνδρα 'man' as opposed to (virginal) 'youth', balancing her presentation of herself as a γυνή at 3.19.2. The request echoes Dorcon's to C. (ἐμοῦ μνημόνευσον, 1.29.3); its form closely parallels D.'s closing address to C. in the beauty competition (μέμνησο δέ, ὦ παρθένε, ὅτι σὲ ποίμνιον ἔθρεψεν, 1.16.5), inviting us to compare again the respective roles of animals and humans in the couple's upbringing. It also recalls (with several implied contrasts) Nausicaa's last words to Odysseus: μνήσηι ἐμεῦ, ὅτι μοι πρώτηι ζωάγρι' ὀφέλλεις (*Od.* 8.462).

πρὸ Χλόης 'before C.' rather than 'in place of' or 'on behalf of'.

3.20.1 τοσαῦτα ὑποθεμένη 'after giving these instructions'. ὑποτίθεσθαι is used in Aristotle and later Greek of technical instruction: cf. Arr. *Epict.* 1.26.13, Philostr. *Her.* 10.5, *Gymnasticus* 14.

εἰς λογισμόν: λογισμοί had also been a consequence of Philetas' advice at 2.10.1.

διοχλεῖν ... περιβολῆς 'to pester C. for more than a kiss and an embrace'. ὀχλεῖν/διοχλεῖν are common of harassment but the dative is post-classical; cf. [Aeschines], *Ep.* 2.2, Plut. *Cim.* 18.1, Hld. 5.20.1, 7.21.5.

3.20.2 ἀρτιμαθής: only once in classical poetry (Eur. *Hec.* 687), then in a second-/first-century BC epigram from Mygdonia (*SEG* 28.541), ἀρτιμαθής reappears in Heraclitus, *All.* 1.5, Apollonius Dyscolus, *De constructione* 1.41 Uhlig and second-century medical and philosophical writing.

συνήθη: L. often picks out the importance of habitual activities and places in D. and C.'s pattern of life; cf. 1.13.4, 21.4, 32.3, 2.2.3, 30.2, 4.26.3. Here they are both an impediment to progress and a comfort.

στεφανίσκον ... πλέκουσα: another habitual pastime; cf. 1.9.1, etc. For στεφανίσκον cf. 1.9.2n., for ἴων cf. 1.18.2n.

τῶν ὀνύχων: perhaps recalling *Od.* 15.161, where an eagle carries off a goose ὀνύχεσσι.

ἐψεύσατο: deception has not been uncommon (the families' pretence that D. and C. are their children; the goat given to Dorcon, 1.12.5n.); but D.'s is more serious than C.'s concerning the kiss she gave Dorcon 1.31.1.

ἀκίνδυνον: novelistic perils (κίνδυνοι) are usually life-threatening (cf. 1.31.1, pirates and shipwreck), and D. maintains his melodramatic perception of C.'s threatened bleeding. L. uses ἀκίνδυνος only here, but the adj. and the adv. ἀκινδύνως are favourites of Thuc. (12 times, including 3.40.3, the Mytilene debate) and frequent in Ch., Ach.Tat. and Hld.

3.20.3 κόμην ἐφίλησεν: C.'s girlish responses (for which cf. Apul. *Met.* 2.6.4) contrast with Lycaenion's mature actions.

παλάθης: a cake of dried fruit; cf. Hdt. 4.23.3–4, Luc. *Pisc.* 41, *Vit. Auct.* 19.

ἐσθίοντος ... ἥρπαζε: C. eating from D.'s mouth is a rustic variant on sympotic lovers drinking from the same cup; cf. 3.8.2n.

ὥσπερ νεοττὸς ὄρνιθος: perhaps reminding us of the repeated comparison of Eros to a fledgling, 2.4.2, 6.1, and evoking *Il.* 9.323–4 ὡς δ' ὄρνις ἀπτῆσι νεοσσοῖσι προφέρῃσι | μάστακ' ἐπεί κε λάβῃσι ...

3.21.1 περιττότερα ... ἤσθιον 'kissing more than they ate'. For assimilation of τούτων ἅ see 2.20.3n.; τούτων is gen. of comparison after περιττότερα, for which see 1.17.4n.

ναῦς ἁλιέων: although these fishermen come from outside L.'s pastoral world, Theoc. 1.39–44 gives a fisherman a cameo role, and in Alciphron

they join rustics, parasites, and courtesans as non-élite letter-writers. L. may also know [Theoc.] 21, 'Fishermen' (Ἁλιεῖς), circulating with bucolic poems, as in our MSS, though it is neither by Theoc. nor pastoral.

ἄνεμος … ἦν: for the naive syntax cf. 1.32.1n., 2n.

εἰς τὴν πόλιν: fish is already an urban delicacy in Old Comedy; cf. Ar. fr. 402 K–A, Antiphanes fr. 68 K–A, Dalby 1996: 66–76, Davidson 1997: 186–9.

διασώσασθαι 'to transport in good condition'.

τῶν τινι πλουσίων: for the word order with the indefinite τις within the gen. phrase cf. τῶν δέ τις ἰδόντων (4.28.1); it is especially Herodotean, e.g. ἐς τῶν τινα κωμέων, 1.185.2.

3.21.2 ἐς καμάτων ἀμέλειαν 'to divert their attention from their labours'. For this use of ἀμέλεια cf. Eur. *IA* 850, D.H. 3.72, 6.35.

εἷς … ᾠιδάς 'one was singing them sea shanties to keep them in time'. The κελευστής, important to keeping a classical trireme's 170 rowers in time (cf. Eur. *Hel.* 1576, Thuc. 2.84.3), is not known to have sung songs, but the κελευστής and crew of the twentieth-century reconstructed trireme found singing useful for this purpose. It might seem unnecessary on a small fishing boat, but this one might, like boats transporting wine on the Moselle, have had over a dozen rowers (see the third-century AD Neumagen relief, illustrated in Heinen 1983: pl. 51), though the fishing boat found in the 1950s during the construction of Fiumicino airport was only long enough (5.2 m) for at most four oarsmen. L.'s interest in popular song extends to work-songs (cf. 4.38.3n.).

καθάπερ χορός: cf. 2.29.1n. For a chorus as an image of singing in unison see Aristides, *Or.* 26.29 Keil; for comparison of rowers to a χορός in respect of their capacity to perform in unison see Plut. *De amicorum multitudine* 3 = *Mor.* 94b.

ὁμοφώνως 'in unison': although such a use is well established for the adj. (and for ὁμοφωνία, ὁμοφωνεῖν) the adv. in this sense is rare (Plut. *Galba* 5.1, Sext. Emp. *P.* 3.239), and much commoner in the sense 'having the same sound as' (Strabo 9.2.29, and often in late commentators).

3.21.3 ἐν ἀναπεπταμένηι τῆι θαλάσσηι 'in open sea': cf. Hdt. 8.60.α' ἐν πελάγει ἀναπεταμένωι.

χεομένης τῆς φωνῆς 'since the sound of their voices was dispersed'.

κόλπον … κοῖλον: perhaps that of 2.25.2.

τὰ … ᾄισματα 'the songs of the time-keepers'. L. probably refers to the sailors singing in unison (cf. 3.22.2) rather than implying that they took it in turn to act as κελευστής.

3.21.4 τὸ πεδίον … ὑπερκείμενος 'a hollow valley lying above the plain'. ὑπερκείμενος is usually with a gen., but cf. LXX, *Ez.* 16.47.

ὡς ὄργανον 'like a musical instrument'. L. used ὄργανον three times in the Syrinx story (2.34–35.1), and will do so shortly in the Echo story (3.23.4), for which its use here prepares us.

πάντων ... ἀπεδίδου 'sent back a sound that reproduced everything that was being uttered'. For echoes of rowers' songs from the shore cf. Statius, *Theb.* 4.808–9, Arr. *An.* 6.3.3.

μιμητήν adds the echo to L.'s many other cases of imitation (cf. 1.3.1, etc.), an important theme in the couple's learning process.

τερπνόν: another key term: cf. pr.1n., 3n. and again shortly at 3.22.1.

φθανούσης 'for the sound from the sea came first, and the sound from the land ceased as much later than it as it began'.

3.22.1 εἰδώς: as in playing the syrinx (1.24.4), in telling the tale of Phatta (1.27.2), and now too in the ἔργα ἔρωτος, D. is consistently better informed than C.

θᾶττον πτεροῦ: recalling the Phaeacians' ships, *Od.* 7.36 τῶν νέες ὠκεῖαι ὡς εἰ πτερὸν ἠὲ νόημα, a well-known line, echoed again at 3.33.1 in the phrase θᾶττον ... νοήματος.

ἐπειρᾶτό τινα ... μέλη 'tried to retain some of the songs so that they could be tunes for his panpipe'. The repetition of διασώσασθαι (in a quite different sense 3.21.1) seems careless rather than significant (cf. 1.10.3n.); but D.'s panpipe recalls the tale of Syrinx (2.34), while the term μέλη turns out to be central to that of Echo.

3.22.2 τότε πρῶτον: a phrase otherwise reserved for crucial points in the couple's erotic progress (1.17.3n.) and so perhaps suggesting that this episode contributes to it in some way. Echo was mentioned by Philetas (2.7.6), but that is not inconsistent with this being C.'s first actual experience of an echo.

ὑπέστρεφε 'turned the other way'; cf. e.g. Thuc. 3.24.2.

ἀντιφωνοῦντας: see 3.11.1n.

3.22.4 γελάσας ... ἡδύ: cf. ἡδὺ γελάσας 4.18.1, ἡδὺ πάντες ἐξεγέλασαν 4.25.2n., ὁ δ' αἰπόλος ἁδὺ γελάσσας Theoc. 7.42 (cf. 128), expressing affection as well, perhaps, as some sense of superiority. Here ἡδύ prepares for ἥδιον, as at Theoc. 1.1 and 7.

μυθολογεῖν: cf. 1.27.1n.

τὸν μῦθον τῆς Ἠχοῦς: unlike Phatta, Echo figures in several myths, e.g. Moschus fr. 2 Gow, Callistratus, *Stat.* 1. Nonnus, *D.* 2.117–18, linking Echo with Pitys and Syrinx as examples of Pan's violence, perhaps uses L.'s version. On the other hand in Ovid, *Met.* 3.342–510 Echo is a Nymph who, disdained by Narcissus, wastes away until only her voice is left, and Archias, *Anth.Plan.* (A) 154 (= *GP* 3788–91) simply makes Echo a ἑταίρη of Pan and echo a ποιμέσιν ἡδὺ | παίγνιον. So far no case of the myth has been identified in the visual arts (cf. *LIMC* VIII.1 Pan p. 931), perhaps because the centrality of sound made its representation difficult.

The tale is one in which the violence of Pan again plays a major role, as it did in the allusion to Pitys in Book 1 and the story of Syrinx in Book 2. But here his motive is not only sexual: like the cowherd in Phatta's

tale, Pan is jealous of Echo's musical gifts, and so this third story combines the motives for male self-assertion presented in the two earlier tales. It is difficult to read it as a further warning to C. or a premonition to readers that D.'s relationship with C. might degenerate into violence or envy. Both have already had examples of Pan's violence in satisfying his sexual appetite in the first and second tales, and no change in D. has been perceived. Both have also seen that the Pan of the Mytilenean χώρα has the couple's welfare at heart, and that in L.'s narrative his anger is directed against their enemies. Moreover the difference between Echo and C. is clearly set out from the start: Echo is daughter of a Nymph, C. is a mortal girl – the opening carefully juxtaposes, for contrast, the terms Νυμφῶν 'of the Nymphs' and 'young girl' (ὦ κόρη). She differs in other respects too: she rejects all men, whereas C. let the dying Dorcon kiss her, and would let D. do more if only they knew how. Her first action when D. finishes telling the story is to give him not merely the ten promised kisses but many more (3.23.5). C. is musical, but her skill is less than D.'s (1.24.4), and never excites his jealousy. See further Bowie 2007.

μισθόν: cf. 3.19.2n.

δέκα: for L.'s preference for round numbers cf. 1.1.2n., 2.19.3.

3.23.1 Νυμφῶν, ὦ κόρη: the juxtaposition stresses that C. is not, like Echo, a Nymph, though Echo is also termed κόρη in 3.23.3.

Μελίαι 'ash-nymphs': said by Hes. *Theog.* 187 to have been born from drops of Uranus' blood, and by Call. *Hymn to Zeus* 47, to have nurtured Zeus. As at 1.16.3–5, D. displays a good command of mythology. Classification of Nymphs into three kinds recalls (though the kinds themselves do not) *Od.* 6.123–4; for different kinds of Nymph see Larson 2001, Sourvinou-Inwood 2005.

Δρυάδες: 2.39.3n.

Ἕλειοι: 'marsh Nymphs': attested at A.R. 2.821, but here recalling Syrinx's disappearance into a marsh (ἕλος, 2.34.2).

πᾶσαι καλαί: recalling καλαὶ δέ τε πᾶσαι of the Nymphs accompanying Artemis at *Od.* 6.108.

ἐκ πατρὸς θνητοῦ: only L. explicitly gives Echo a mortal father, perhaps to explain her mortality.

3.23.2 συρίζειν ... ᾠδήν 'to play the pipe, to play the *aulos*, accompanying the lyre, accompanying the cithara, every sort of song'. L.'s ostentatiously varied syntax mirrors the range of Echo's skills. For similar education by association cf. the story of Dryope in Ant. Lib. 32.1 (from Nicander): 'when the Hamadryad Nymphs ... made her their companion in play, they taught her to hymn the god and to dance' ἐπεὶ ... ἁμαδρυάδες νύμφαι καὶ ἐποιήσαντο συμπαίκτριαν ἑαυτῶν, ἐδίδαξαν ὑμνεῖν θεοὺς καὶ χορεύειν).

παρθενίας ... ἀκμάσασα 'came to maturity in the flower of maidenhood': L.'s only use of ἄνθος in the common metaphorical sense; cf. LSJ II, X.Eph. 3.2.13, Ach.Tat. 1.8.9. Only here and by Archil. fr. 196A.27 West[2] (ἄνθος ... παρθενήιον) is ἄνθος linked with a word from the root παρθεν-.

ταῖς Νύμφαις συνεχόρευε: L. may especially recall Theoc. 1.90–1, but dancing is often associated in earlier literature with παρθένοι (e.g. Eur. *Hel.* 1312–14), for whom choral songs (παρθενεῖα) were composed (see Calame 1997). Nymphs sport with Dionysus (Anacr. fr. 357.2–4 *PMG*) and dance with Pan (anon. fr. 887.1–2 *PMG*) and the Graces (Χάριτες/ *Gratiae*, Hor. *Odes* 1.4.5, 4.7.5 f.).

ταῖς Μούσαις συνῇδεν: traditionally the Muses inspire song and themselves sing (e.g. *Il.* 1.1, 1.603–4, 2.596–7, Pindar, *Nem.* 5.23–5), but rarely with another god or gods (as with Nereids in the *Aethiopis*, Proclus, *Chr.* 4).

ἄρρενας: of children's gender at 1.2.3, etc.; in an erotic context, Ach. Tat. 2.35.3.

παρθενίαν: a girl's wish to remain a παρθένος is a common motif in myth; it colours Ach.Tat.'s characterisation of Leucippe and even more Hld.'s of Charicleia, but not L.'s of C.

3.23.3 φθονῶν: divine jealousy of a mortal's qualities is another common feature of myths, e.g. those of Niobe and of Thamyris (*Il.* 2.596–7), as is driving mortals to madness and acts of destruction.

ὥσπερ κύνες ἢ λύκοι: recalling Dorcon's attempt on C., where dogs savaged him dressed as a wolf (1.21.2–3), though D. and C. were themselves compared to κύνες at 2.2.6.

ἔτι ᾄδοντα τὰ μέλη: L.'s image of singing limbs is grotesque, like the singing head of Orpheus it perhaps recalls (cf. Virg. *G.* 4.523–7); this is not mitigated by his pun on μέλη ('limbs' and 'songs').

3.23.4 χαριζομένη Νύμφαις 'as a kindness to the Nymphs'. χαρίζεσθαι is common in epigram of granting a request or favour, but cf. esp. Meleager, *Anth.Pal.* 12.128, 1–2 = *HE* 4470–1: αἰπολικαὶ σύριγγες, ἐν οὔρεσι μηκέτι Δάφνιν | φωνεῖτ' αἰγιβάτηι Πανὶ χαριζόμεναι and Hadrian, *Anth.Pal.* 7.674 = *FGE* 2122–3: Ἀρχιλόχου τόδε σῆμα, τὸν ἐς λυσσῶντας ἰάμβους | ἤγαγε Μαιονίδηι Μοῦσα χαριζομένη.

ἐτήρησε τὴν μουσικήν 'she preserved her musical skill'. τηρεῖν can be used of protecting a virgin from sexual attentions (4.12.3 of C., 3.34.1 of the apple which symbolises her). The preservation of Echo's music thus becomes a metaphor for her success in remaining a παρθένος, i.e. a member of a category in Greek society whose activities are by tradition predominantly musical (3.23.2).

γνώμηι Μουσῶν 'on the proposal of the Muses', hinting at the language of political decision-making. γνώμηι with gen. of the proposer is common in inscriptions, and cf. γνώμηι Θεμιστοκλέους Thuc. 1.90.3, 93.5.

μιμεῖται πάντα: L. refers back to Echo's range of musical performance, taking Plato's view (*Rep.* 3.392c6 ff.) of the extent of μίμησις involved in song and poetry, though we are also reminded that μίμησις, including that of beasts, has been the couple's chief mode of learning.

3.23.5 κατὰ τῶν ὀρῶν: cf. 1.21.4n.

οὐκ ἐρῶν τυχεῖν ... 'desiring nothing more than to discover who is his invisible pupil'. Pan's sexual desire has been metamorphosed by an appropriate penalty: again his urge to learn something mirrors the couple's situation, and the reciprocity now set up between Pan's utterances and desires and Echo's voice is reflected in L.'s nexus μαθεῖν ... μαθητής.

μυθολογήσαντα: cf. 1.27.1n., 3.22.4.

μικροῦ ... ἐψεύσατο: that the echo virtually repeats D.'s story, thus supporting it, is a pretty conceit, but unrealistic given its length and D.'s location, quite different from the rowers'. For μαρτυρεῖν of stories that might be doubted cf. 1.30.6, 4.30.4.

3.24.1 τοῦ μὲν ἦρος παυομένου, τοῦ δὲ θέρους ἀρχομένου: like Thuc. (who however has only ἦρος ἀρχομένου), L. carefully marks the coming of the second summer (θέρος), as of the first (1.23.1), and he expects readers to compare his *ecphraseis* of each: to shared elements – τέττιγες (1.23.1, 3.24.2), ὀπώρα (1.23.1, 3.24.2), ποταμοί (1.23.2, 3.24.2), πίτυες (1.23.3, 3.24.2) – the second summer adds new features: at 3.24.2 ἀκρίδας (cf. 1.14.4), ἀηδόνες (cf. 1.14.2, 18.2, 3.12.4n.), and gathering (συλλέγειν) ἄνθη (cf. 1.32.2, 3.12.2). For παύεσθαι of seasons cf. 2.20.1 ἄρτι πεπαυμένου τοῦ τρυγητοῦ.

3.24.1–2 καιναὶ τέρψεις ... ἐλούετο: for τέρψεις cf. 1.28.1. Of L.'s three earlier uses of καινός two have been of the novel effects of kissing and desire (1.18.1, 1.18.2: the other is of the new syrinx at 1.28.3): L.'s phrase may tease readers with the expectation of some erotic progress, as too does ἡ μὲν ... ἐλούετο, since bathing earlier kindled desire (1.13, 24, 32).

ἁμιλλώμενος πρὸς τὰς πίτυς: recalling Thyrsis' comparison of the goatherd's piping to the pine's sound, Theoc. 1.1–3; cf. 2.33.3n., 3.12.4.

ταῖς ἀηδόσιν ἐρίζουσα: the idea of singing in competition with nightingales (cf. 3.12.4) may recall [Theoc.] 8.38.

δένδρα ἔσειον: this first description of gathering fruit prepares us for the unharvested apple at 3.33.4–34.3.

γυμνοί: cf. 2.7.7n.

ἐν δέρμα αἰγός: lying under one cloak was emblematic of love-making; cf. Pl. *Symp.* 219b, Asclepiades, *Anth.Pal.* 5.169.3–4 (= *HE* 814–15 = 1.3–4 Sens) (μία ... χλαῖνα, with Sens *ad loc.*), Theoc. 18.19, Ath. 604d–f: L.'s goatskin is a humorous pastoral variation.

3.24.3 καὶ ἐγένετο ἂν γυνή: L. teases his readers with the possibility of consummation and reminds them why it will be further postponed.

ἀμέλει καὶ δεδοικὼς ... λογισμόν 'Indeed he was actually afraid that his calculation might be overruled and ... '. ἀμέλει, of a strong assertion (cf. Xen. *Mem.* 1.4.7), appears only here in the novels; λογισμόν recalls 3.20.1, where D. ponders Lycaenion's warning (cf. λογισμοί after Philetas' lecture, 2.10.1).

ᾐδεῖτο πυθέσθαι 'she was embarrassed to ask'. Although earlier C. felt no sexual embarrassment at seeing D. naked (1.24.1), by 1.31.2n. embarrassment prevented her disclosing Dorcon's kiss: cf. 4.14.1n.

3.25.1 μνηστήρων πλῆθος: for rival suitors, omnipresent in the novels, see above 3.15–19n. Since Dorcon (1.15–21) L. has not played this card in connection with C. It is especially effective now that D.'s wooing seems muted.

δῶρον ... μεγάλα: Dorcon too had brought gifts and made generous promises (ἐπηγγέλλετο, 1.19.2).

3.25.2 ἐκδιδόναι: the regular Attic and later Greek term for giving a woman in marriage; cf. Ch. 5.8.5, Ach.Tat. 5.11.1, Hld. 10.21.3.

πρὸς πλέον: 'any longer', for which classical Greek is ἐπὶ πλέον; for this post-classical use of πρός cf. πρὸς ὀλίγον 3.4.1.

τηλικαύτην κόρην 'a girl of her age'.

ἐπὶ μήλοις ἢ ῥόδοις 'for a present of apples or roses', typical lovers' gifts (cf. Theoc. 3.10–11, with Hunter 1999 *ad loc.*, 11.10, Clearchus of Soli *ap.* Ath. 12.553e), though only apples were specified among Dorcon's (1.15.3).

δέσποιναν οἰκίας 'mistress of a household', i.e. as a married woman. The simple form δέσποινα had this meaning early (e.g. *Od.* 14.127), but by the Hellenistic period the term οἰκοδέσποινα was in use (e.g. *Syll.*[3] 985.52, Babrius 10.5, Plut. *QC* 1.1 = *Mor.* 612f), as was οἰκοδεσπότης, to which Atticists preferred οἰκίας δεσπότης, Phrynichus, *Ecl.* 349 Fischer, Pollux 10.21.

ἰδίωι ... καὶ γνησίωι: this 'child who was really their own', mentioned only here, is created by L. to mitigate the acquisitiveness of a couple otherwise presented as generous (e.g. 3.7–9).

3.25.3 μείζονα ... ἑκάστου 'for gifts were being mentioned by each that were grander than appropriate for a shepherd girl'.

ἐννοήσας ... γεωργῶν: a reworking of Dryas' thoughts during Dorcon's courtship – ἐννοήσας δὲ ὡς κρείττονος ἡ παρθένος ἀξία νυμφίου (1.19.3; cf. also 1.8.1).

ἀληθινούς: see 1.20.4n.

μεγάλως ... εὐδαίμονας 'very prosperous'. μεγάλως is rare in Attic Greek, which uses μέγα adverbially (but cf. Xen. *Cyr.* 8.2.10 μεγάλως εὐεργετῶν), but it is used by Hdt., as here with an adj. (μεγάλως αἰτίους, 1.4.1). Only here in L., it appears twice in Ch., twice in X.Eph., never in the other novels, but is common in inscriptions.

εἷλκε χρόνον ἐκ χρόνου 'procrastinated time after time'. ἕλκειν here seems to be intr. (cf. Hdt. 7.167.1), but L. may model his phrase on ἕλκειν προφάσεις (Ar. *Lys.* 727, Hdt. 6.86α1).

ἐν τῶι τέως 'in the meantime', an expression used by second- and third-century writers (Polyaen. 1.39.4, 8.47.1, Ael. *NA* 2.25, 11.38) but condemned by [Herodian], *Philet.* 9 Dain. In Attic ἐν τῶι τέως χρόνωι has the different sense 'hitherto'.

ἀπεκέρδαινεν 'he accumulated as a result', an Attic verb (And. 1.134) also revived by Luc. *DMort.* 4.1.

3.25.4 λυπηρῶς πάνυ διῆγε: cf. 3.4.2 διῆγον ... λυπηρὰς ἡμέρας.

πάντα αὐτῶι διηγεῖται: cf. 1.3.2 πάντα αὐτῶι διηγεῖται, 1.31.2 ἡ δὲ αὐτῶι διηγεῖται πάντα, 2.30.3 ἡ δὲ αὐτῶι κατέλεξε πάντα, 3.29.1 διηγεῖται. The couple's full accounts demonstrate their closeness and mutual trust, while allowing L. to recapitulate selectively (cf. 2.30.3n.).

σπεύδουσα τὸν γάμον: L. uses σπεύδειν only with γάμον as obj. (cf. 3.31.2, 4, 4.7.1), perhaps evoking *Od.* 19.137 οὐδὲ γάμον σπεύδουσιν.

ἀπείπατο: the mid. is not Attic, but cf. Hdt. 1.59.2, 5.56.1.

εἰς τὸν τρυγητόν: a new detail which increases the pressure on D. (and on readers), recalling the excitement aroused by C. at the previous vintage (2.2.2).

3.26.1 ἐδάκρυσε: cf. 3.14.5n.

οὐκ αὐτὸς μόνος ... ποιμένα: the lover's typical threat of suicide (X.Eph. 2.1.4, Ch. 1.1.18, 3.5.6, 7.1.6–11, Hld. 2.1) is given a humorous slant by the prospect of mass suicide by sheep.

ἀνενεγκών: cf. LSJ ἀναφέρω 7b, μόλις δ' ἀνενεγκών 2.7.4, ὀψὲ δὲ ... ἀνενεγκών X.Eph. 1.9.2, Ach.Tat. 2.24.1, Hld. 1.2.3, etc.

3.26.2 τοῦτο ... εἰργάζετο 'this alone made his hope slender'. For λεπτή of ἐλπίς cf. Ar. *Knights* 1244, Ch. 2.1.1.

λόγους προσήνεγκεν 'put a proposal before': cf. Hdt. 3.134.1, Thuc. 3.4.2, etc. For the decision to talk only to Myrtale cf. 4.30.1, where the couple think D. should approach only Cleariste, and Ninus' decision to approach Semiramis' mother (his aunt), *Ninus*, *PBerol.* 6926 fr. A col. i 32–iv 13 (= Stephens–Winkler 1995: 34–41).

ἡ δὲ ... ἐκοινώσατο: pillow-talk is another Herodotean *topos*, e.g. 3.134.1.

3.26.3 τὴν ἔντευξιν 'her intercession' (cf. Nic. Dam. *FGrH* 90 F130.7), not simply 'request' (as Hld. 2.27.1 etc.) or 'petition' (as often in inscriptions, e.g. *IGBulg.* iv 2236.110, from AD 238).

λοιδορήσαντος ... τύχην 'gave her a hard time for recommending to their son, who had the promise of great fortune in his tokens, the mere daughter of shepherds'. The diminutive θυγάτριον is here contemptuous rather than indicative of smallness (as at 1.6.2, 4.39.2) or affection (as at

4.35.1, 3, 5). παιδί (like διὰ τὸν ἔρωτα in the main clause) is brought to the beginning of its sentence for emphasis (for hyperbaton in L. cf. intro. p. 16).

ἐλευθέρους θήσει καὶ δεσπότας ἀγρῶν μειζόνων: L.'s first use of the terms ἐλεύθερος and δεσπότης (cf. δοῦλος 3.31.3n.) introducing the theme of the couple's move from servitude to freedom that will be a major theme in Book 4; see esp. 4.11.3, 13.4, Bowie forthcoming.

τολμήσηι τι θανατῶδες 'attempt something fatal', a euphemism for suicide (cf. 3.26.1n.). θανατῶδες is a medical term (Hp. *Prog.* 2 etc.) used in physiological contexts by Polyaen. 4.3.28, Ael. *NA* 7.5; only here of actions. For other terms from medical writing cf. 2.14.2n., 30.1n., 3.20.2n.

τῆς ἀντιρρήσεως 'of his arguing against it'. ἀντίρρησις is *koinē* for Attic ἀντιλογία (condemned by Phrynichus, *Ecl.* 230 Fischer). Elsewhere it means 'altercation' (Plb. 2.7.7) or 'refutation', e.g. Philodemus, Sext. Emp., Hermogenes, *De ideis* 1.8.7 Spengel (= *Corpus Rhetoricum* IV 13 Patillon).

3.26.4 πένητές ἐσμεν: poverty (πενία) is only attributed explicitly to D.'s family in the context of his eligibility as a suitor for C. (1.16.2, 3.27.5, 30.5, 31.1).

οἱ δὲ πλούσιοι: the first and only suggestion that C.'s foster-family is much better off than D.'s. Like her preceding remark, implying dowry rather than bride-price as the local custom, L. may expect it to be read as in conflict with the rest of his tale and betraying her clumsiness in fabricating a reason.

ἡ δὲ τὸν πατέρα: πεισάτω ('let her persuade') is to be understood.

δοῦναι γαμεῖν 'to give her to you in marriage'.

πιθήκωι: for 'ape' imputing ugliness cf. Semonides fr. 7.71–3 West, Ar. *Eccl.* 1072, Arist. *Po.* 1461b34, Lucillius, *Anth.Pal.* 11.196.1, Rufinus, *Anth.Pal.* 5.76.6 (= 30.6 Page) with Page *ad loc.*

3.27.1 εὐπρεπῶς ... γάμον 'thought that she had given acceptable grounds for declining the marriage'; cf. παρῃτήσατο of Dryas declining Dorcon's gifts (1.19.3).

λελεγμένα: used by L. (here and 4.20.2) alongside εἰρημένα (3.20.1, 4.20.1).

ἐδάκρυε ... βοηθούς: for D.'s tears cf. 3.14.5n. A prayer to the Nymphs leads us to expect (cf. 2.22–9) some effective intervention.

3.27.2 ἐν τοῖς αὐτοῖς ... πρότερον 'appeared in the same form as they had before': cf. 2.23.1, where as here (πάλιν) the oldest spoke. For their appearance in dreams cf. 1.7.2n.

γάμου ... θεῶι: cf. her previous opening (Χλόης γὰρ ἡμῖν ... μέλει 2.23.2) and close (τὰ δὲ ἄλλα μελήσει περὶ ὑμῶν Ἔρωτι 2.23.5). θεῶι refers to Eros.

θέλξει: also of Dryas' response to δῶρα at 1.19.3; cf. 3.25.3.

3.27.3 λύγον: cf. 2.13.3. By a clever literary and perhaps theological economy, the incident which caused C.'s abduction by Methymnans now furnishes D. with the indispensable dowry.

ἐξεβράσθη 'was driven ashore', not in classical Attic, but used by Hdt. of ships (7.188.3) and their treasure (7.190); some post-classical uses are of dolphins (Ael. *NA* 6.15; the *lemmata* of *Anth.Pal.* 7.214–216).

3.27.4 ἀπεπτύσθη 'was spewed out'; cf. *Il.* 4.426, where the wave ἀποπτύει ἁλὸς ἄχνην, Alciphr. 1.10.

δελφῖνος νεκροῦ: dolphins are common in folk-tales – Arion (Hdt. 1.24), Coeranus (Plut. *De soll. an.* 36 = *Mor.* 985a), a dolphin's love for a youth at Iasus (Ael. *NA* 6.15). L. blends these with two Aesopic fables: a tunny is cast out (ἐκβρασθείς) on the shore (115 Hausrath); a poor man is told by the gods in a dream that he will find 1,000 drachmas on the seashore (28 Hausrath). L. has no verbal echoes of epigrams on dead dolphins by Anyte, Archias, or Antipater Thess., nor does he suggest that this dolphin has stranded itself (cf. Arist. *HA* 631b2) to seek burial (cf. Opp. *H.* 5.628, Ael. *NA* 12.6).

οὐδεὶς ... παρατρέχων 'no passer-by has even come near it, hurrying past the stink of its putrefaction'. It is slightly illogical to attach the participial phrase to οὐδείς. For the stench of corpses washed ashore and rotting (ἐκβρασθέντας καὶ σαπέντας) cf. Plut. *Quaest. Graec.* 15 (= *Mor.* 294f). The Nymph's specification of 3,000 drachmas is necessary for the plot, but jars in the rural exchange-economy L. portrays – a jarring that may be criticised by the remark of the vintner in Philostr. *Her.* 1.7 'I don't even know the term *drachma*' (οὐδὲ τὴν δραχμὴν ὅ τι ἐστὶ γινώσκω). L. may simply pull a number out of the air (cf. his 3,000 hoplites at 3.1.2) or he may recall the story that the city provided dowries of 3,000 *drachmae* for Aristides' daughters after his death (Plut. *Arist.* 27.2).

3.27.5 πρόσελθε ... δός: for the chain of imperatives picked up by participles cf. intro p. 17.

χρόνωι ... πλούσιος: L. hints that in due course D. will be restored to his rich family.

3.28.1 τῆι νυκτὶ συναπῆλθον 'joined night in its departure', a poetic flourish that goes beyond earlier, literal uses of συναπιέναι in Xen. *An.* 2.1.1, Lys. 13.52, and medical writing (Rufus, *Ren.Ves.* 3.6, 11.6, Galen XIX 522 Kühn).

γενομένης δὲ ἡμέρας: cf. 4.30.2 and ἡμέρας γενομένης 4.9.3, 37.1.

ἀναπηδήσας: cf. 2.24.1n.

ῥοίζωι πολλῶι: cf. 2.10.2n. The Aesopic tunny fable 115 (3.27.4n.) has similar phraseology (πολλῶι τῶι ῥοίζωι).

προσκυνήσας: as regularly on going to pasture (2.2.5), though L. mentions this only in special circumstances (cf. 2.2.4, 2.24.1).

ὡς περιρράνασθαι θέλων ‘as if wishing to cleanse himself’, perhaps ritually, as in most instances of περιρραίνεσθαι.

τῆς κυματωγῆς ‘the breakers’, a word from Hdt. (4.196.1, 9.100.1) also used by Luc. *Herm.* 84, Sext. Emp., *M.* 7.117, but in other novels only in *Ninus*, *PBerol.* 6926 fr. C 22 (= Stephens–Winkler 1995: 64–5), and Iamb. *Bab.* fr. 28 Habrich; not among words for ‘shore’ listed by Pollux 1.99–100.

3.28.2 ἔμελλε δὲ ἄρα ‘but in fact he was going to ...’, a Herodotean touch (cf. e.g. ἔμελλε ... ἀποβήσεσθαι, 7.23.2), though the exact phrase occurs only at Hld. 10.4.5.

ὁ γὰρ ... προσέπιπτεν: L.’s use of προσπίπτειν of smell is modelled on that of things heard; cf. Aeschines 3.59 προσπέπτωκεν ὁ λόγος.

μυδῶν ‘clammy’, already of a corpse in Soph. *Ant.* 410: cf. σὰρξ μυδῶσα Hp. *VC* 15. The second-century Epicurean Diogenes of Oenoanda, fr. 14 I 9 Chilton uses the noun μ<ύ>δησις of putrefaction.

σηπεδόνι: one of several words in the narrative that repeat those of the dream (as do προσῆλθε, φυκία, βαλάντιον), underscoring the impression of its fulfilment.

3.28.3 εὐφημῆσαι: cf. 2.29.2n, 31.2n.

τὴν θάλασσαν ... γλυκυτέραν: a paradoxical reversal of the rhetorical comparison (cf. Alciphron, 1.3.1) of the merits of land and sea.

3.29.1 εἰλημμένος ‘now that he had grabbed’. L.’s other uses of mid. λαμβάνεσθαι are all aorist.

διηγεῖται: 3.25.4n. For the *tricolon auctum* cf. intro. p. 15.

συντείνας σοβεῖ ‘he ran off in haste to Dryas’. Cf. συνέτεινε δρόμωι 4.29.2, Plut. *Nic.* 30.2. σοβεῖν here means no more than ‘run’, as at 4.6.1, Luc. *DDeor.* 24.2: Atticists take this intrans. use from Dem. 21.158, whence Plut. *Sol.* 27.2 and Alciphr. 1.38 may have derived the sense ‘walk pompously’, different from that found here and registered by Moeris σ 7 Hansen: σοβεῖν Ἀττικοί, ἀποτρέχειν Ἕλληνες (cf. Valley 1926: 70).

ἀλωνοτριβοῦντα ‘working on his threshing floor’, only here and in the Suda α 1385: it may have been current in spoken Greek.

μετὰ τῆς Νάπης: some rural work sometimes occupies both sexes (cf. 2.1–2) and constantly D. and C. themselves; but not always, e.g. 1.19.1. Here it matters that both parents hear D.’s suit.

ἐμβάλλει λόγον: used of Dorcon’s wooing (1.19.1n.).

3.29.2 θερίζειν: for the range of agricultural activities cf. 1.2.2, 1.19.1 (Dryas φυτὸν κατορύττοντα), 2.3.3 (κῆπος), 3.29.1, 4.33.2, 38.3 (threshing), 2.1–2, 4.38.3 (grapes).

οἶδα: D. makes his case as strong as possible, undermining that of rivals (e.g. when describing their gifts, 3.29.4), as one would expect after his sophistic performance at 1.16.3–5n.

κλᾶν 'prune', the Attic form recommended by Phrynichus, *Ecl.* 143 Fischer: κλᾶν ἀμπέλους φαθί, ἀλλὰ μὴ κλαδεύειν and Moeris κ 41 Hansen: κλάσαι Ἀττικοί, κλαδεῦσαι Ἕλληνες. Skilled pruning is vital for quantity and quality of production; cf. Thphr. *CP* 3.14.1.

λικμῆσαι πρὸς ἄνεμον: winnowing requires wind to blow the chaff away from the grain; cf. *Il.* 5.499–501.

διπλασίονας 'double' (cf. 4.4.3), later Greek for Attic διπλάσιος; cf. [Plut.] *De Mus.* 22 = *Mor.* 1138e, Arr. *Tact.* 16.11. Increasing a herd's number (while allowing for culling) was the goal of good animal husbandry; cf. Pan's promise to Syrinx 2.34.1.

ἔθρεψα ... ὑπεβάλλομεν: billy-goats' chief contribution to a flock is procreation, hence the eugenic stress on size and appearance.

3.29.4 ψωραλέων 'mangy', from Xen. *Cyr.* 1.4.11, contrasting animals that are λεπτὰ καὶ ψωραλέα with ones καλά and μεγάλα.

σῖτον ... δυνάμενον 'corn that could not be used even as chicken-feed'. ἀλεκτορίς is vetoed by Phrynichus, *Ecl.* 200 Fischer, despite noting its use in tragedy and comedy.

παρ' ἐμοῦ ... τρισχίλιαι: D. keeps his trump card to the end.

μόνον: for this use with an imper. (almost equivalent to 'but') cf. 3.31.4, 4.18.3.

οὑμὸς πατήρ: D. may suspect Lamon will want the money for himself, but L. reminds us that Lamon is not in fact D.'s father and that his knowledge of this may yet be an obstacle.

3.30.2 τοῖς τριβόλοις 'threshing-sledge', a wooden board with stones or nails on the lower surface, usually, as here, pulled round a threshing floor by oxen, so as to pound grain out from the chaff; cf. Philip, *Anth.Pal.* 6.104.3 = *GP* 2759 (τριβόλους ... ἀχυρότριβας), Varro, *RR* 1.52.1.

κατειργάζετο τὸν στάχυν 'continued to work the corn'.

τὸ καινότατον 'most extraordinary'. Though Attic orators already note a phenomenon as καινότατον (cf. **καινὸν πένθος**, 4.8.1), this parenthetic use (cf. 4.22.3), flagging the writer's creation of a paradox (here reversal of the usual practice whereby a bridegroom's family approached the bride's), is post-classical, first perhaps in Ch. 8.6.12, ἐνεπλήσθη πᾶσα ἡ πόλις ... , τὸ καινότατον, ἐν εἰρήνῃ λαφύρων Μηδικῶν, later Ach.Tat. 6.21.2 ἀγῶνα θεάσασθε καινόν; cf. [D.H.] *Rh.* 8.3, Luc. *Nigr.* 4, etc., Ael. *NA* 13.6, etc., Hld. 9.5.5.

3.30.3 κριθία μετροῦντας ... λελικμημένα 'measuring their barley that had just been winnowed'. L. varies his rural picture by choosing the next stage in the harvest, but without losing symmetry (since readers may imagine that the two families' winnowing had been simultaneous). We should expect that Dryas' crop had likewise been barley: cf. Spurr 1986. The diminutive κριθία (cf. intro. p. 18) is only found here and as MS

variant at Hp. *Nat.Mul.* VII.396; contrast the commoner κριθίδιον at Luc. *Asin.* 17, Alciphr. 2.29.

ὁμολογήσας 'agreeing'. L. leaves readers to guess whether Dryas is merely humouring Lamon or whether a bad harvest had really been widespread (likely enough in adjacent farms). The bad harvest, doubtless a common misfortune which could be life-threatening, makes Lamon's agreement more likely. For the precariousness of the rural economy in Asia Minor see Mitchell 1993: I 169–70.

3.30.5 οἷα ... τὰς τρισχιλίας 'since he had the 3,000 drachmae as a prize for persuading them by what he said'.

οὐχ ὑπερηφάνουν: cf. 4.19.5n. (also negated).

3.31.1 L. gives Lamon a succinct speech well calculated to convince Dryas that he is appreciative, and even enthusiastic, but ready to offer a pretext for delay – a delay that L. needs to spin out his story, and that readers may fear Lamon might exploit to find a better bride for D. The claim that marriage of a slave required the owner's consent reflects Roman law, which would apply to Roman citizens, as most members of the Mytilenean élite would have been in the later second century AD (and all free Mytileneans after AD 212). In 'real life' it might be puzzling that at this point Lamon did not disclose D.'s tokens or decide that they warranted outright rejection of Dryas' proposal: but that would short-circuit the plot, and there will be a better occasion for Lamon to reveal the tokens at 4.18.3–21.

3.31.2 σπεύδω ... τὸν γάμον: cf. 3.25.4n.

χειρὸς ... περιττοτέρας 'needing an extra pair of hands for the farm'; for L.'s liking for περιττός, esp. the comp. περιττότερος, cf. 1.17.4n.

3.31.3 περισπούδαστος: chiefly attested in imperial Greek, e.g. Luc. *Tim.* 38, M.Ant. 5.36, Ath. 526c, *SEG* 48.911.5 (between AD 138 and 161).

δοῦλος δὲ ὤν: L.'s first use of δοῦλος (δουλεύειν is used, but not of the rustics' status vis-à-vis their Mytilenean owners, at 2.23.3, 3.12.1n); cf. δεσπότας 3.26.3n.

3.31.4 οἱ παραγινόμενοι: cf. 1.12.3n.

τότε ἔσονται ἀνὴρ καὶ γυνή: this statement seems to constitute betrothal, ἐγγύη, the private legal agreement between the bride's father and the bridegroom (on which cf. Pl. *Lg.* 774e, Pollux 3.34, Calderini 1959), despite the formal requirement of the owner's consent; cf. Dryas' hailing D. as γαμβρός, 3.32.3.

μόνον: cf. 3.29.4n., 4.18.3.

σπεύδεις ... ἡμῶν: we might expect Lamon either to say nothing of D.'s origins or make much more of them, but his enigmatic closure allows L. to tease readers with the possibility that the truth about both children will now be disclosed.

ὤρεξε: cf. 3.8.2n.

φιλοφρονούμενος πάντα 'showing him every mark of affection'.

3.32.1 οὐ παρέργως 'not inattentively', again 4.11.2. μὴ παρέργως is classical (e.g. Men. *Sam.* 638); οὐ παρέργως, rare in classical Greek, becomes commoner in Hellenistic and later Greek, e.g. Plb. 2.2.2, Philo and Jos. *passim*, Plut. *Lyc.* 16.5, etc., Dio of Prusa, *Or.* 60.5, etc., Alex.Aphr. *passim*.

ἐτράφη ... θεῶν 'His nurture by a goat shows that the gods care for him.'

σιμῶι ... μαδώσηι: L. subtly introduces an unflattering perception of the now ageing Lamon as snub-nosed (a feature unattractive to the goatherd wooer of Theoc. 3.8) and Myrtale as bald; this would not have suited their favourable presentation at 1.2–3.

3.32.2 τριχιλίων, ὅσον ... αἰπόλον 'three thousand drachmas, a number a goatherd is unlikely to have even of wild pears'. Wild pears' connotations of rustic poverty go back to *Od.* 14.10's ἀχέρδωι (hedging Eumaeus' pig-pen) of which L. will have seen ἀχράς as the Attic form; cf. Ar. *Eccl.* 354–5 and Harder 2012: II, 427–8 on Call. *Aetia* fr. 54b15. Their choice here to emblematise rusticity picks up their presence in Philetas' garden (2.3.4) and foreshadows their role in L.'s *ecphrasis* of autumn (3.33.3–4).

τοὺς ἰδίους εὑρών: Dryas has no good reason to suppose D. more likely to discover his parentage than C. hers, but L. teases readers with the prospect of a recognition and denouement.

τῶν Χλόης ἀπορρήτων 'C.'s secrets', i.e. her parents' identity. ἀπόρρητος, not uncommon in the more melodramatic plots of Ch., Ach.Tat. and Hld., appears only here in L.

3.32.3 τοιαῦτα ... ἐφρόντιζε: in a pattern characteristic of Hdt., L. picks up the phrase he had used to introduce the reflection (ἐφρόντιζε ... καθ' αὑτόν, 3.32.1) but changes the preposition to one used by Hdt. himself (φροντίσας πρὸς ἑωυτόν, 8.100.1).

ὠνειροπόλει 'dreamt about', metaphorically, as at 4.6.3, 27.1 (both of D.'s prospective marriage). For the literal sense cf. 3.9.5n.

μέχρι τῆς ἅλω: where Dryas had left D. with Nape at 3.30.2.

τοὺς γάμους θύσειν 'to celebrate the wedding': cf. Ch. 2.4.5, etc., Ach. Tat. 1.13.5, etc., Plut. *Pomp.* 55.5.

ὡς ... Χλόης: hyperbaton displaces Χλόης to place the name symbolically next to Δάφνιδος.

3.33.1 θᾶττον ... νοήματος: cf. 3.22.1n. and λόγου θᾶττον, Ch. 3.2.14.

τυροποιοῦσαν: although cheese has been a regular marker of pastoral life (cf. 3.18.2n.), only here does L. introduce its manufacture, using a word not attested before Nic. Dam. *FGrH* 90 F104, Strabo 3.5.4.

εὐηγγελίζετο: cf. 4.19.2, Ch. 2.1.1, Hld. *passim*. The impf. appears first in Judaeo-Christian texts (Philo, *De Josepho* 250 etc.); in pagan texts first Paus. 4.19.5.

ἐκοινώνει τοῦ πόνου: significantly D. expects the same sharing of tasks after marriage as before, just as the rustic parents share labour (3.30.2).

3.33.2 ἤμελγε ... ἐνεπήγνυ ... προσέβαλλε: L.'s shift from narrative to description is marked by a *tricolon auctum*; cf. 3.19.3, 21.1, intro. p. 15; for the asyndeton at its beginning cf. 2.3.3n., intro. pp. 15–16.

ἐνεπήγνυ: cf. 1.23.3n.

γαυλοὺς ... τυρούς: unlike milk-pails (see 1.4.3n.), L. has ταρσοί, 'cheese-baskets', only here and at 4.4.4. A *hapax* in Homer (*Od.* 9.219, of Polyphemus' cheese-baskets), ταρσοί is picked up by Polyphemus at Theoc. 11.37. L. evokes both places: his window-allusion to Homer's brutish Polyphemus, the first closely observed herdsman in Greek poetry, *via* Theoc.'s love-sick Cyclops, destined never to get his Galatea, throws into relief how much more sympathetic L.'s young herdsfolk are.

τοὺς ἄρνας καὶ τοὺς ἐρίφους: elsewhere C.'s flocks are sheep, D.'s goats; L. imagines both flocks herded together at this point.

ἀπελούσαντο ... περιῄεσαν: for four terms in asyndeton cf. 4.23.1, intro. p. 15. ἀπελούσαντο is this scene's first erotic hint: it was D. bathing that kindled C.'s ἔρως (1.23.3–24) and C.'s bathing that of D. (1.32).

ὀπώραν ἀκμάζουσαν 'ripe fruit', often a metaphor for sexual maturity, cues the reader for the symbolic apple of 3.33.4.

3.33.3 ἀφθονία: although it is regular Attic for 'abundance' (as at 2.25.3), L.'s more recent use of ἀφθονία had been for D.'s generous offer of gifts to Lycaenion for his lesson in sex (3.18.3).

διὰ τὸ τῆς ὥρας πάμφορον 'because the season bore so many fruits', recalling the range of Philetas' fruits in every season (2.3.3).

πολλαὶ ... μῆλα: L. recalls Alcinous' garden at *Od.* 7.112–32 (especially 115 ὄγχναι καὶ ῥοιαὶ καὶ μηλέαι ἀγλαόκαρποι; cf. 4.2.2n.) and that of Antigenes and Phrasidamus at Theoc. 7.144 (ὄγχναι μὲν παρὰ ποσσί, παρὰ πλευραῖσι δὲ μᾶλα). Wild pears, also fruiting alongside apples in Philetas' garden (2.3.4), make it less grand (cf. 3.32.2n.). For the anaphora of πολλαί cf. 2.3.2n., 4.26.1, where it emphasises plenty, a trope beginning with *Il.* 9.464–9; cf. Theoc. 17.108–11.

εὐωδέστερα ... εὐανθέστερα: the words, originally poetic, appear together in Agathon's speech in Pl. *Symp.* 196b, recalled here, claiming the association of Eros with beauty οὗ δ' ἂν εὐανθής τε καὶ εὐώδης τόπος ᾖι, ἐνταῦθα δὲ (sc. Ἔρως) καὶ ἵζει καὶ μένει. L.'s comparatives outbid the Platonic Agathon's Gorgianic alliteration and rhyme.

ἀπῶζε: L. more often picks out bad smells than good (goats 1.16.2, 4.17.2, the dead dolphin 3.27.4, 28.2, dung 4.1.2) but here he draws on Pl. *Phdr.* 230b5, where the *locus amoenus* is εὐωδέστατος (and through it Calypso's εὐώδης κυπάρισσος, *Od.* 5.64) and Theoc. 7.143: πάντ' ὦσδεν θέρεος μάλα πίονος, ὦσδε δ' ὀπώρας. Of the novelists only (predictably) Ach. Tat. (2.38.3) dwells on sexual scent. For appreciation of wine's bouquet see *Od.* 9.210, Xenophanes, B1.6, Ar. *Ach.* 190 ff. and the term ἀνθοσμίας, 1.28.1n.

οἷον χρυσὸς ἀπέλαμπε: the simile varies *Od.* 15.108 ἀστὴρ δ' ὣς ἀπέλαμπεν (of a *peplos*). Comparison of apples to gold adumbrates the image of the golden apple which closes this book (3.34.3n.). Gold is a common image of bright beauty: Ibycus fr. 282.42 *PMG*, Pi. *O.* 1.2, Philodemus, *Anth. Pal.* 5.123.3 (= *GP* 3214: χρυσέην Καλλίστιον), etc.; L. may recall Sappho's comparison of a desirable girl to golden flowers (χρυσίοισιν ἀνθέμοισιν, fr. 132), Theoc.'s ἡ χρυσέα Ἑλένα (18.28), and gold's regular association with Aphrodite (Mimnermus fr. 1.1 West, Gow on Theoc. 15.100).

3.33.4 μία μηλέα: the asyndeton marks the start of the episode for which the description has been preparing.

καὶ ἓν ... ἀκρότατον: L. here begins a complex reworking of two passages of Sappho's hexameter *hymenaia*, known to us from Demetrius, *Eloc.* 106 (fr. 105(c)) and Syrianus on Hermogenes, *Id.* 1.1 (fr. 105(a)) but probably read by L. in context (which may have included fr. 107 ἦρ' ἔτι παρθενίας ἐπιβάλλομαι). Fr. 105(a) compares a bride to an unpicked apple (cf. fr. 105(b)): οἷον τὸ γλυκύμαλον ἐρεύθεται ἄκρωι ἐπ' ὔσδωι, | ἄκρον ἐπ' ἀκροτάτωι, λελάθοντο δὲ μαλοδρόπηες, | οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπίκεσθαι; fr. 105(c) compares a bride to a hyacinth trampled by shepherds: οἵαν τὰν ὐάκινθον ἐν ὤρεσι ποίμενες ἄνδρες | πόσσι καταστείβοισι, χάμαι δέ τε πόρφυρον ἄνθος. L. takes his apple from Sappho fr. 105(a), but offers two explanations different from Sappho's one for its remaining unpicked (ἔδεισεν ... ἠμέλησε), then adds a third which imports a ποιμήν from fr. 105(c) – though his epithet ἐρωτικός makes this ποιμήν the loving D. instead of Sappho's heedless ποιμένες. Fr. 105(c) is then reused at 3.34.2 for one of the fates from which D. wishes to save the apple, trampling by a sheep. For L.'s use of Sappho cf. 1.13.5n., intro. pp. 3–4, Bowie 2013.

τάχα ... ποιμένι 'and perhaps it was actually being kept, beautiful apple that it was, for a shepherd in love'. Not soppy but wry and self-reflexive, drawing attention to the importance of chance in novelists' plots, an idea which D.'s speech will develop (καὶ ἐτήρησε τύχη, 3.34.1).

3.34.1 Χλόης κωλυούσης ἠμέλησεν 'although C. tried to stop him he paid no attention'. The same verb's use for the picker (ἠμέλησε) and for D.'s reaction to C. underlines her relation to the apple and reintroduces the issue of ἀμέλεια raised near the Book's beginning (3.7.1n.). D.'s climb to the very top recalls Eros' departure from Philetas' garden (2.6.1): for a moment D. becomes Eros.

ἀμεληθεῖσα ὀργισθεῖσα: if ὁρμηθεῖσα is correctly emended to ὀργισθεῖσα this is the only expression of anger by either D. or C. towards the other; even though C. relents, it counts against the view of Winkler 1990 that L.'s narrative progressively silences C.

ἐφίκετο τρυγῆσαι 'he succeeded in harvesting'. V's ἐξικνεῖσθαι with an inf. is unparalleled: for ἐφικνεῖσθαι with inf. see Plb. 1.4.11, Plut. *De Alex. fort.*

5 (= *Mor.* 338c) and cf. ἂν ἐφίκοιτο 2.1.4 (also of harvesting), ἐπίκεσθαι, Sappho fr. 105(a) 3.

ὦ παρθένε: D.'s term underlines C.'s status as pursued virgin (cf. two of L.'s only three other uses of the voc. παρθένε, 1.16.1n. and 5) and marks his little speech as didactic (the fourth παρθένε opens the first inset tale at 1.27.2n.).

τοῦτο ... τύχη 'This apple the fair Seasons have created, and Chance has nurtured the fair creature as the sun ripened it, and has kept it safe.' The wordplay ἔφυσαν ... φυτόν supports this rendering rather than taking φυτὸν καλόν as subject 'a fair tree'. It is C.'s beauty, not her parents', that is crucial; L. recalls Theoc. 28.7, praising his friend Nicias as Χαρίτων ἱμεροφώνων ἱερὸν φύτον, itself calqued on Ibycus fr. 288 *PMG* Εὐρύαλε γλαυκέων Χαρίτων θάλος ... σὲ μὲν Κύπρις ἅ τ' ἀγανοβλέφαρος Πειθὼ ῥοδέοισιν ἐν ἄνθεσι θρέψαν. Lost Sappho probably also contributes: Catullus 62.39–42, also drawing on Sappho fr. 105(c), compares a bride to a flower: *ut flos in saeptis secretus nascitur hortis | ignotus pecori, nullo conuolsus aratro, | quem mulcent aurae, firmat sol, educat imber; | multi illum pueri, multae optauere puellae.*

ἐτήρησε: hinting at protection from sexual threats; cf. 4.12.3n.

3.34.2 καὶ ... ἔχων 'I who have eyes was not going to abandon it'. Eyes perceive beauty and engender *eros*: cf. pr.4 μέχρις ἂν κάλλος ᾖι καὶ ὀφθαλμοὶ βλέπωσιν, Ach.Tat. 1.6.1, Eur. *Hipp.* 525–6. For καταλιπεῖν as one mode of ἀμελεῖν cf. 1.3.1–2.

ποίμνιον: probably adapting Sappho's ποίμενες ἄνδρες (cf. 3.33.4n.), though Catullus' *ignotus pecori* (3.34.2n.) may point to another Sapphic or to a later model. Trampling had been avoided by the solicitude of D.'s nursing goat (1.2.2) and Eros' nimbleness in Philetas' garden (2.5.5), but Lampis will deliberately exploit it to vandalise Dionysophanes' cherished garden (4.7.3n., 8.3; cf. 4.10.2). L. thus uses trampling as a recurrent image for premature destruction of what might otherwise have enjoyed a more fulfilled existence: its use here alerts readers to see Lampis' trampling as symbolising a threat to C.'s virginity.

ἢ ἑρπετὸν φαρμάξηι: for the idea that a snake might implant poison in a fruit cf. Aelian, *NA* 2.5 (the holder of a stick a basilisk bites dies). L. may also know Antiphanes, *Anth.Pal.* 9.256 (= *GP* 741–6), where an apple-tree bewails a caterpillar's eating of its sole apple. L.'s choice for the second limb of his tricolon may reflect Sappho's description of Eros as γλυκύπικρον ἀμάχανον ὄρπετον (fr. 130.2); cf. 1.14.2n., 18.1n.: but he may also recall the protection a tree offers from an ὄρπετον at Theoc. 29.13 (perhaps also from Sappho or Alc.).

ἢ χρόνος ... ἐπαινούμενον 'or time may waste it away as it lies, as it is gazed upon, as it is praised'. To achieve rhyme with the first two limbs of his tricolon (νεμόμενον ... συρόμενον) L. shifts the participles to qualify

μῆλον and makes them too into a tricolon. For δαπανᾶν of destruction of youthful beauty cf. Ach.Tat. 8.9.2, Hld. 2.1.3; of wasting by disease Plut. *Galba* 17.5. D. plays the *carpe diem* card, a lover's ploy as early as Archil. fr. 196A West.

ἐπαινούμενον: perhaps with the hint of rejection; cf. LSJ III.

τοῦτο ... νικητήριον: at 1.15.4–17.1 the Judgement of Paris was one model for the competition between D. and Dorcon, with a kiss from C. as ἆθλον, but despite the term νικητήριον (five times in Hld. but otherwise only here in novels) C. has no competition, and by proclaiming the victory of her κάλλος D. switches his encomiastic focus from the apple to C. For νικητήριον in the context of encomiastic argument cf. Pl. *Phdr.* 245b (whence Aristides, *Or.* 2.58 L–B). The move from νικητήριον to φίλημα may recall Xen. *Symp.* 5.9–6.1 (noticed by Ath. 5.188d), where as νικητήρια the victorious symposiast will get φιλήματα from the boy and girl judges.

3.34.3 μάρτυρας: both D. and Paris are judges not witnesses, but the fiction of addressing a court so pervades Second Sophistic rhetoric that even encomiastic speeches invoke witnesses; cf. Aristides, *Or.* 41.8, 46.5 Keil etc.

τοῖς κόλποις: just as in their earlier play they had thrown flowers into each other's κόλποι. Their sexual awareness has developed since then, and D. is now as aware as readers of the similarity between apples and breasts.

χρυσοῦ μήλου: *prima facie* the prize in the Judgement of Paris, the apple perhaps also evokes the golden apples given by Aphrodite to Melanion or (Hes. *Cat.* frr. 72–6 M.–W., Theoc. 3.40) to Hippomenes, either to distract Atalanta so that her suitor could win his foot-race with her, and thus her hand in marriage (Apollod. 3.9.2), or to present as aphrodisiac love-gifts (Philitas fr. 27 Spanoudakis, Σ Theoc. 2.120b; cf. Spanoudakis 2002: 330–3).

The first book closed with D. tormented by undiagnosed desire, the second with the couple's mutual oaths. The kiss at the close of Book 3 marks a further stage in their progress towards the sexual act that ends Book 4.

BOOK FOUR

4.1.1 ἥκων δέ τις: for δέ cf. 2.1.1n.

ὁμόδουλος: the shepherds' servile status is played down in Books 1–2, but emerges at 3.26.3n., is carried further at 3.31.3n., and gains importance during Book 4 (with ὁμόδουλος reappearing at 4.19.3); cf. Bowie forthcoming.

μαθησόμενος: L. offers a plausible reason for the master's visit that will be vital to the plot's progress.

ἐλυμήνατο: ten times in Hld., but only here in L. and other novelists; cf. Bowie 2019 §40.

4.1.2 τοῦ θέρους ἀπιόντος ...: since the first passage from summer to autumn (1.28.1) had been marked by D.'s abduction by pirates, readers might have forebodings about this second autumn.

παρεσκεύαζεν ... ἡδονήν 'Lamon made preparations for his visit so that all that one saw gave pleasure'. L. uses καταγωγήν not of a place to stay (as often, e.g. Ach.Tat. 5.2.3) but of one being visited, once again (see 3.33.3n.) echoing Pl. *Phdr.* 230b2 (cf. 4.2.1n.), where Socrates praises the *locus amoenus* νὴ τὴν Ἥραν, καλή γε ἡ καταγωγή (Pl.'s only use of the word καταγωγή), picking out a πλάτανος (cf. 4.2.3) and an adjacent πηγή (cf. 4.1.3).

θέας recalls two leitmotifs, that the narrator's whole story represents what had been a θέαμα (pr.1), and the role of the gaze in D. and C.'s desire (1.24.1, 32.1, θέαν 3.4.5).

4.1.3 κόπρον 'dung'; cf. 3.33.3n. More probably Lamon is relocating a dungheap than clearing neglected animal droppings. For ancient use of dung as manure cf. Brunt 1972.

4.2.1 ὁ παράδεισος: although other opulent villas' gardens have been mentioned (2.12.2), that of Dionysophanes has been kept back to allow L. an *ecphrasis* of a *locus amoenus* near the opening of Book 4, balancing that of Philetas' more modest but similarly luxuriant garden at 2.3.3–5. Both draw on earlier literary descriptions of gardens (cf. 2.3.3n.), especially that of Alcinous (*Od.* 7.112–32, see details below); both can be read on a meta-literary level as *mis-en-abymes*, reflections of L.'s own rich and well-ordered work; cf. τέτμητο καὶ διακέκριτο πάντα (4.2.5) and further Forehand 1976, Zeitlin 1990, Alpers 2001.

πάγκαλόν τι χρῆμα: L. may know and expect comparison with Cleitophon's garden at Ach.Tat. 1.15.1, a μέγα τι χρῆμα πρὸς ὀφθαλμῶν ἡδονήν (cf. εἰς πᾶσαν θέας ἡδονήν 4.1.2), though novelists often use such an expression of young women (θαυμαστόν τι χρῆμα παρθένου Ch. 1.1.1, μέγα τι χρῆμα κάλλους 5.3.4, χρῆμά τι κάλλους ἄπιστον Ach.Tat. 6.3.4). πάγκαλος also (cf. 4.1.2n.) recalls the *locus amoenus* in *Phdr.* 230b4–5 (παγκάλως

ἔχειν). The adj., found at *Phdr.* 276e (of παιδιά) and *Symp.* 204c3 (of Eros), appears only here in the novels, though it is a favourite word of Lucian.

κατὰ τοὺς βασιλικούς: L. alludes to the fact that both formal gardens and the word παράδεισος came to Greece from Achaemenid Persia; cf. Xen. *An.* 2.4.13, LSJ, *OCD*[4] under 'Gardens', Grimal 1969. Contemporary readers might think of imperial gardens and villas in and around Rome; cf. 4.24.3n.

ἐκτέτατο ... μακρῶι: the extent (about 180 m x 120 m) and high location (to catch refreshing winds; see Pliny, *Ep.* 5.6.14) might lead us to expect a *villa rustica* such as imagined by L. on the coast sailed along by the young Methymnans at 2.12.2–13.1 (Italian versions of such *villae* are well known from Pliny, *Epp.* 2.17 and 5.6). Unless καταγωγή at 4.1.2 means 'residence', no building for Dionysophanes and his party to spend the night (as they do at 4.16–18) is specifically mentioned; but there is a dining area, apparently in a building, with couches (κλίνη, 4.32.2), and Astylus' use of it to walk about (περιπατοῦντα 4.16.1) also suggests that the complex functions as a *villa rustica*.

πλέθρων τεσσάρων recalls the τετράγυος garden of Alcinous, *Od.* 7.113.

4.2.2 πάντα δένδρα: cf. *Od.* 7.113–15 ἔνθα δὲ δένδρεα μακρὰ πεφύκει τηλεθάοντα,| ὄγχναι καὶ ῥοιαὶ καὶ μηλέαι ἀγλαόκαρποι | συκέαι τε γλυκεραὶ καὶ ἐλαῖαι τηλεθόωσαι. Philetas' garden at 2.3–4 had a similar but smaller range: apples, myrtles, pomegranates, figs and vines, but not pears or olives.

περκάζουσα 'ripening to a dark hue'; a term almost restricted to grapes, recalling, like the vine, *Od.* 7.126 ἕτεραι δ' ὑποπερκάζουσιν. The word is not uncommon in later Greek writers, e.g. Plut. *QC* 3.2 = *Mor.* 648f. (ivy), Ach.Tat. 2.3.2, Philostr. *Im.* 2.17.

προσερίζουσα: competition is a regular feature of pastoral life as portrayed by Theoc. (e.g. *Idyll* 6) and L.; cf. 1.15.4 (D. and Dorcon), 27 (Phatta), 29.3n., and D. and C. competing musically with pines and birds (3.24.2). The conceit of plants competing (cf. Ach.Tat. 2.11.2 stones, 2.15.2 aromas) moves a step further: appropriately L. uses a word from Theoc. (5.60) elsewhere rare.

4.2.3 κυπάριττοι ... πίτυς: L. matches the fruiting trees (cf. καρποφόρα 4.2.4) with trees which have chiefly pastoral associations. Theoc. 11.45–6 gives κυπάριττοι and δάφναι a pastoral pedigree, even if L. has not yet mentioned them in his landscape. The πίτυς, pastoral since Theoc. 1.1, has become special to the couple (see especially 2.39.1); πλάτανοι, not pastoral, again recall Pl. *Phdr.* 230b2.

κιττός: for the similarity of ivy-berries and grapes (both associated with Dionysus) cf. 3.5.1, Plut. *QC* 3.2 = *Mor.* 648f; for their combination 4.3.1. That ivy 'imitated' (ἐμιμεῖτο) grapes replays L.'s persistent theme of μίμησις (cf. pr.3, 1.3.1n.); for literary 'sweetness' given by ascription of agency to inanimate objects cf. 1.26.2n.

4.2.4 θριγγὸς χειροποίητος 'a barrier built by hand'. When θριγγός means 'barrier' it is usually of stones (Plut. *De prof. virt.* 17 = *Mor.* 85f, Paus. 1.42.7) like the αἱμασιά (for which cf. 2.3.5); but L. may recall Eumaeus' coping of wild pears, ἐθρίγκωσεν ἀχέρδωι, *Od.* 14.10. This tree-barrier simply resembles such walls: perhaps therefore ἀχειροποίητος should be read, though elsewhere confined to NT Greek.

4.2.5 τέτμητο ... πάντα 'everything had been divided up and separated'. For this admiration of order cf. Xen. *Oec.* 4.20 on Cyrus' *paradeisos* at Sardis.

ἐπήλλαττον τὰς κόμας 'intertwined their foliage': cf. 2.3.5 συνηρεφής, 3.5.1 διὰ τῶν φύλλων ἐπαλλαττόντων, Ach.Tat. 1.15.2 (οἱ κλάδοι) συνέπιπτον ἀλλήλοις ἄλλος ἐπ' ἄλλον, Hld. 8.14.

φύσις: for L.'s pursuit of the contrast between φύσις and τέχνη even outside the sphere of ἔρως (where it is crucial at 3.18.4) cf. 2.12.2, 4.23.2, 32.1, and intro. pp. 12–14.

4.2.6 ἦσαν καὶ ἀνθῶν πρασιαί: cf. *Od.* 7.127 κοσμηταὶ πρασιαί and the flowers (likewise described after the trees) at Ach.Tat.1.15.5.

ῥοδωνιαί ... κρίνα: the same flowers are listed first in Philetas' garden (2.3.4), followed as here by ἴα.

ἰωνιάς ... ἀναγαλλίδας: violets, narcissi, and pimpernels are the spring flowers (here ἦρος ἄνθη) that the couple gather for garlands (3.12.2).

σκιά: for concern for shade cf. 1.14.1, 25.1; on its merit in a *locus amoenus* cf. 2.3.5, Ach.Tat.1.15.4, Pl. *Phdr.* 230b3.

κατὰ πᾶσαν ὥραν: cf. 2.3.3 ὅσα ... καθ' ὥραν ἑκάστην, but perhaps also recalling *h.Ven.* 102 ὥρησιν πάσῃσι, also in the context of a shrine.

4.3.1 εὔοπτον: for views as a feature of aristocratic villas cf. Pliny, *Ep.* 2.17.5 *a fronte quasi tria maria prospectat,* 5.6.14 *prospicit*; see Macdonald and Pinto 1995: 6, 26. εὔοπτος appears once in a Hippocratic work (*De arte* 1.1); otherwise only in Hellenistic and later Greek.

καὶ ἦν ὁρᾶν ... τρυφῆς: that contemplating herders and their flocks might entertain urban élites is suggested by pastoral scenes' frequency in wall-paintings of the first and second centuries AD; see Wirth 1934, Mittelstadt 1967, Ling 1990. L. reminds readers that his tale derives from a picture that they view through his narrative.

μεσαίτατον: already used by L. in his topography of the Nymphs' cave at 1.4.2.

Διονύσου: although hinted at by the vine and ivy, Dionysus' role as dedicatee of the temple (and so of the garden as a whole) may (deliberately) surprise. So far his named appearances have been marginal – a paradigm for D.'s beardlessness (1.16.4), the honorand of festivals held at the vintage (2.2.1) and in mid-winter (3.9.2–11.1), giving his name to a tune played at these (2.36.1) – and elements of his miraculous powers have been transferred to Pan (2.25.3n.). Only with the naming of

D.'s master as Dionysophanes (4.13.1) will part of the reason for his cult become apparent.

κιττός ... κλήματα: cf. 4.2.3n.

4.3.2 γραφάς: Greek sanctuaries and temples regularly had paintings (as well as statues), whose description was exploited for literary purposes as early as Eur. *Ion* 184–218; cf. Herodas 4. Sophistic writers, keen to include descriptions of pictures in displays of their verbal craft (but often for particular literary purposes, see Bartsch 1989: 13–31), took up the tradition; cf. Ach.Tat. 1.1, 3.7, Luc. *Herc.* 1–3, Philostr. *VA* 2.20; and, for paintings in secular contexts, the *Imagines* of the two Philostrati. L. expects readers to recall the γραφή in the Nymphs' grove (pr.1) and to contrast its erotic subject-matter with this traditional representation of chiefly violent Dionysiac scenes.

Σεμέλην ... διαιρούμενον: the stories of Dionysus' mother Semele, annihilated by Zeus when he came as a thunderbolt, of his bride Ariadne, abandoned on Naxos, and of his punishment of the kings who attempted to oppose his power, the Thracian Lycurgus and Theban Pentheus, are among the most central in Dionysiac mythology, and they are widely represented in art and literature (e.g. the temple of Dionysus in Athens as described by Paus. 1.20.3, with Pentheus, Lycurgus and Ἀριάδνη ... καθεύδουσα). Their choice here does not present Dionysus in an unusually destructive light: indeed Dionysus and Ariadne are often depicted on imperial sarcophagi to suggest expectations of posthumous marital bliss; see Matz 1968–72. Learned readers might recall that Lycurgus' father was called Dryas; cf. 1.4.1n. For the rhyming pairs cf. intro. p. 14.

ἦσαν ... πανταχοῦ: L. seeks variety, abandoning simple accusatives and shifting within his second sequence from ἦσαν καί to πανταχοῦ without a verb. The Indians conquered by the god in his eastern expedition (for a second-century parallel see Dionysius Periegetes 1161), like the Tyrrhenian pirates metamorphosed into dolphins when they tried to kidnap him, are standard examples of his exercise of power over groups, as the previous examples had been of his exercise of power over individuals. The pirates' explicit mention here recalls their literary metamorphosis by L. into Methymnans befuddled by Pan at 2.25.3–29.3.

Σάτυροι ... Βάκχαι: again widespread in literary and artistic representations of Dionysus (e.g. statues of Bacchants in his temple at Sicyon, Paus. 2.7.5), satyrs and Bacchants illustrate not only his power but the joys it brings: the grapes being trodden produce intoxicating wine, and the dancing Bacchants are often the objects of satyrs' sexual pursuit, an image earlier used to illustrate other males' desire for C. (2.2.2n.).

οὐδὲ ὁ Πὰν ...: Pan's inclusion establishes that this garden will not be wholly divorced from the rustic world of Books 1–3, and its phrasing contrasts the cultivated piety of its owner with his initial neglect by D. and C.

(2.23.4). In Book 4 Pan appears only as a divinity recognised in oaths and cult, not as an agent, as he had been in both the main narrative of Book 2 and the inset tales of Books 1, 2, and 3. His motionless representation in a temple painting reflects his immobilisation in L.'s narrative.

ὅμοιος ... χορευούσαις 'like someone playing a tune for the treaders and the dancers alike'. For ἐνδιδόναι of giving a tune appropriate to a particular activity cf. 4.15.2, Hld. 5.14. In 'real life' a tune for bacchanal dancing might be different from that for grape-treading (called ἐπιλήνιον: 2.36.1n.).

4.4.1 τοιοῦτον ... ὁ Λάμων: L. has mentioned Dryas and Philetas gardening (1.19.1, 2.3–4), but, like Dionysophanes himself (4.13.1n), has kept back his garden's tendance by Lamon to surprise us in Book 4.

τὰ ξηρὰ ... ἀναλαμβάνων 'cutting dead growth off, guiding young shoots up'. κλήματα can be used of any plant but are most often, as here and at 4.3.1, of vines.

ἐστεφάνωσε: cf. 1.9.2n.

ἐπωχέτευσεν: although not uncommon in this literal sense (e.g. Pl. *Critias* 117c1), to a reader familiar with Plato ἐποχετεύειν may recall *Phdr.* 251e ἐποχετευσαμένη ἵμερον (whence Ach.Tat. 1.6.6) of desire's influx into the soul.

ἐσχόλαζε μὲν τοῖς ἄνθεσιν ἡ πηγή 'the spring was reserved entirely for the flowers'. A garden on Lesbos would need irrigation (Philetas' has three springs, 2.3.5; that painted in Ach.Tat. 1.1.6 is watered by an ὀχετηγός, a figure as old as *Il.* 21.257), and L.'s aetiological note on D.'s 'discovery' of 'Daphnis' spring' perhaps implies that the garden had been laid out in D.'s lifetime, suggesting the master had visited since the exposed D.'s discovery but had not encountered him (cf. 4.6.2). This use of σχολάζειν is late: cf. LSJ IV, citing Hermias (fifth century AD) *ap.* Stob. 1.49.68.

Δάφνιδος δὲ ὅμως ἐκαλεῖτο πηγή: it might have been called 'the flowers' spring', given its function, but notwithstanding (ὅμως) it was named after D. L. may allude to the '*fons* of Daphnis' from where in one version of a Daphnis' demise Hermes carried him off to heaven (Servius on Virg. *Ecl.* 5.20); for a spring named after its finder cf. the Ἡράκλειος κρήνη in Troizen, Paus. 2.32.4.

4.4.2 πιαίνειν 'fatten': Pliny, *HN* 8.200 claims fattening makes goats sterile, but their fatness is praised (πιόταταί τ' αἶγες) in Hesiod's account of summer (*Op.* 585), evoked by L. at 1.20.3n., 23.1n.

4.4.3 διπλασίονας: as D. had already boasted when requesting C.'s hand (3.29.2; cf. 4.14.3). The following sentences (4.4.3–5) describe D.'s efforts to ensure that the master may be favourably impressed and so approve his marriage to C.

λύκος: the claim that no she-goat had been taken by a wolf is not formally contradicted by the fact that at least two billy-goats had been sacrificed (1.12.5, 2.31.2) and the loss of the first of them blamed on wolves.

πᾶσαν ... προσέφερεν 'he devoted all manner of attention and enthusiasm to them'. The doublet resembles laudatory formulae in honorary decrees, e.g. *FdD* III 2.102 = *Syll.*[3] 836 (Delphi, Hadrianic) lines 8–9 τῆς τε πρὸς τὸν Πύθιον εὐσεβεία[ς] | καὶ τῆς πρὸς τὴν πόλιν ἡμῶν εὐνοίας.

τὸ δειλινόν 'in the evening'; perhaps earlier than D.'s hitherto habitual return at night (νύκτωρ, 2.8.1, 3.15.2) but given L.'s liking for *variatio* not certainly so. The adverbial use with τό is late (LXX, Luc. *Lex.* 2) but implied by δειλινόν without article at [Theoc.] 21.39.

4.4.4 εὐνομώτατα: the adj. is classical and not uncommon with reference to νόμοι 'customs', but only here with reference to νομοί 'pastures'. For a similar linguistic game with εὐνομία see 1.5.1n., with τραγικήν 4.17.2n.

σκαφίδων ... γαυλῶν 'bowls and pails', together at *Od.* 9.223 (the Cyclops' cave), following ταρσοί at 9.219; L. reverses Homer's order, and whereas he had paired just γαυλοί and ταρσοί at 3.33.2, here he wants a tricolon (in which each noun has its adj.).

κηδεμονία: used of children's care for parents (Pl. *Rep.* 5.463d), gods' for mortals (Hld. 1.22.6), or a lover's for his beloved (Ch. 4.5.1); as often, D.'s extreme rusticity amuses (cf. his kissing kids, 1.18.1).

ἤλειφε: oiling too (otherwise attested of goat's horns only for medical reasons, Arist. *HA* 7.595b13–16) is transferred from human beautification, where it was regular in city baths and *palaestrae*; in the novelists only Ch. 2.2.2 (of Callirhoe).

4.4.5 Πανός: Lucian (*DDeor.* 22.3) imagines Pan herding flocks near Tegea and on Mount Parthenion.

ἐκοινώνει: although his master's visit requires the spotlight to be on D., L. maintains his earlier image of shared labours; cf. 1.10.1, 2.1.3.

ὥστε ... καλάς: a variation of the conceit that C. thought D.'s beauty derived from his bath (1.13.2).

4.5.1 δεύτερος ἄγγελος: L. introduces a second messenger communicating an unexplained change of plan (i.e. the inspection after, not before, the vintage), partly to generate circumstantial detail, but more to give D. an opportunity to acquire χάρις with one of his master's entourage, a relationship that will be important when possible obstacles arise (cf. 4.9.3, 18.1).

ἀποτρυγᾶν: cf. 2.1.3n. Choosing the right time to pick is vital for a wine's quality; L. may see the decision as too important for anyone but the master; Columella 11.2.67–70, discussing how to determine grapes' ripeness, thinks the farm-manager (*uilicus*) should decide.

ἔστ' ἂν ... γλεῦκος 'until they made the grapes into must'; cf. 2.1.2n.

μετοπωρινῆς: τρύγη happens only in autumn, but L. gives it this epithet to remind us of the season of the year (similarly 2.12.5). The master's delay until after the vintage may be partly because during it all hands are

hard at work (cf. 2.1–2), partly so that he can inspect its product. We may imagine the messenger's reason for staying was to ensure that all was done correctly and without pilfering.

4.5.2 Εὔδρομον: as V's ὅτι ἦν αὐτῶι ἔργον τρέχειν (perhaps a gloss) notes, the name suits a messenger who must run. Like the speaking name Gnathon (and perhaps Astylus, 4.10.1n.), that of Eudromus may come from New Comedy; cf. the Dromon in Menander's *Sicyonius* and Dromio of Alciphron, 3.21.1.

ἐδεξιοῦντο πᾶσαν δεξίωσιν 'they received him with every mark of hospitality'. δεξίωσις is post-classical (first in D.H. 5.7.4, then often in Philo and Plut.) reflecting the growing elaboration of ceremonies to welcome superiors in the Hellenistic period and later.

τοὺς βότρυς ... φέροντες: for the procedures cf. 2.1.3.

τῶν βοτρύων ... τρυγητοῦ 'taking off the grapes that were in their prime on their stalks, so that it might be possible for the visitors from the city too to have the illusion and pleasure of the vintage'. L. uses the practice of keeping some grape-laden stalks (cf. 2.32.1, Hor., *Sat.* 2.2.121) to create another version of *mimesis* (cf. 1.11.2n.), one that doubtless rang true for élite readers (cf. Messalina's lively *simulacrum vindemiae* with women dressed in animal-skins, Tac. *Ann.* 11.31.2) and re-emphasises the gap between rural and urban values. L.'s description of the grapes as ἡβῶντας recalls a vine ἡμερὶς ἡβώωσα at *Od.* 5.69 (Calypso's cave): cf. [Simonides], *Anth.Pal.* 7.24 (= *HE* 3314–23), noted 3.5.1n.). It also reminds us of the couple's puberty and may trigger apprehension that its enjoyment, like that of the ripe grapes, will be reserved for members of the city élite.

4.6.1 σοβεῖν: cf. 3.29.1n.

ὅσα ... δῶρα: unlike Dorcon, who brought C. apples, a calf and a cup (1.15.3) and offered Dryas even more for C. (1.19.2), D.'s gifts are strictly goatish, like those given to Philetas at 2.8.1 (cheeses and a kid) and offered to Lycaenion at 3.18.2 (a kid, its mother and cheese) and shortly to be offered to Dionysophanes (4.14.2). But cheese is indeed valuable, in the country (cf. 1.20.1) and town alike (cf. Apul. *Met.* 1.5); in Diocletian's price edict of 301 it has the same maximum price as meat.

εὐπαγεῖς 'firm', a word from [Theoc.] 25.208, though there of a βάκτρον; these firm cheeses are perhaps less esteemed than the soft cheese offered to C. (1.15.3) and Dionysophanes (4.14.2).

ὀψίγονον 'recently born', hence tenderer than the majority born in spring and now older. A chiefly poetic word, first *Il.* 3.353; Theoc. 24.31 uses it of the baby Heracles.

δέρμα αἰγός: less valuable than the bull's hide offered by Dorcon to Dryas at 1.19.2, but a pastoralist's equivalent to urban textiles. It can serve as a blanket (3.24.2) and as basic clothing (4.14.1), and as such had been despised by city élites as early as the sixth century BC; cf. Thgn. 55.

4.6.2 ὁ δὲ ... ἐπηγγέλλετο: for such *tricola aucta* see intro. p. 15. Ingratiating oneself with servants to improve one's chances with their master would have been familiar at all levels of society, urban and rural.

φίλα φρονῶν 'with warm feelings towards him', describing emotion rather than disposition. The phrase is rare in imperial literature (only here and Plut. *Amat.* 4 = *Mor.* 750d) and may come from *Od.* 16.17–18, of a father's feelings for a son returned from afar after ten years: ὡς δὲ πατὴρ ὃν παῖδα φίλα φρονέων ἀγαπάζει | ἐλθόντ' ἐξ ἀπίης γαίης δεκάτωι ἐνιαυτῶι. The lines' quotation by Apollonius Soph. s.v. ἀπίης γαίης (38 line 25 Bekker) and Alexander, *De figuris* III 18 lines 10–13 Spengel establishes their familiarity to second-century readers; L. may evoke them to prompt speculation about how Dionysophanes will feel towards D.

ἀγωνιῶν 'full of anxiety', a term common in Ch. (e.g. 3.9.8, 8.2.3) and Hld. (e.g. 3.17.1, 4.11.1) but only here in L.

οὔ πρότερον ... τὸ ὄνομα: whether or not we are to suppose that the master now keen to inspect has not done so for 16 years (see 4.4.1n.), L. stresses his strangeness for D. For the idea οὐδὲ ... τὸ ὄνομα cf. 1.13.5n.

4.6.3 ψυχήν: cf. 1.13.5n.

ὀνειροπολοῦσιν: all cases where the word is used metaphorically concern D.'s marriage (3.32.3, 4.27.1); L.'s only literal use refers to D. embracing C. (3.9.5n.).

ὥσπερ συμπεφυκότων: recalling Pl. *Symp.* 191a περιβάλλοντες ... ἐπιθυμοῦντες συμφῦναι (in Aristophanes' account of ἔρως), also evoked by X.Eph. 1.9.5, Ach.Tat. 3.17.7, Hld. 5.4.5, etc.

φιλήματα ... περιβολαί: L. has presented the couple's sexual contact as 'kissing' and 'embracing' ever since Philetas prescribed these (2.7.7); in their mid-winter reunion (3.10.3) their kissing was equally unremitting.

λανθανόντων: a reversal of the advance at 3.33.1, where expectation of marrying C. allows D. to kiss her μὴ λανθάνων.

προσγίνεται ... τάραχος: similar to L.'s earlier formulae for introducing disruptive incidents, 1.11.1, 2.11.3.

τάραχος: like Hld, L. follows Xen. (e.g. *An.* 1.8.2) in preferring τάραχος, whereas Thuc. uses only ταραχή, predominant in Plut. and inscriptions. Valley 1926: 55 oversimplifies in classifying ταραχή as Attic.

4.7.1 Λάμπις τις ἦν: for the formula to open a new story cf. 3.15.1 ἦν δέ τις αὐτῶι γείτων – there with a progressive δέ, here in asyndeton following the preceding τοιόσδε. For the name Lampis cf. the addressee of Bassus, *Anth.Pal.* 10.102 (= *GP* 1635). *LGPN* shows that the male name Lampis (also twice borne by women), though unattested in Attica, was not uncommon, especially in Sparta (five) and Miletus (three). Luc. *DMort.* 22.7 gives it to an Arcadian mercenary whom love drove to suicide, perhaps indicating its use in New Comedy. L. may know the virtuous goatherd Lampon of X.Eph. 2.9–12.

ἀγέρωχος βουκόλος: ἀγέρωχος links Lampis with the shepherds (ἀγερώχων ποιμένων) whom C. feared at 1.28.2, βουκόλος with D.'s first rival Dorcon.

σπεύδων τὸν γάμον: cf. 3.25.4n.

4.7.2 ἄξεται 'would take her as his wife', a regular use of ἄγειν in mid. since *Od.* 14.213: cf. Ach.Tat. 4.1.4.

ὅσον ... ἀποκοσμῆσαι 'to do all he could to spoil and disfigure it'. ἀποκοσμεῖν (only here and 4.8.1 in novelists) in the sense 'destroy/remove ornament/beauty' is post-classical; cf. Cornutus, *ND* 30, Jos. *AJ* 16.8.5, Aristides, *Or.* 43.39 Keil, Paus. 7.26.9, Cassius Dio fr. 102.9.

4.7.3 δένδρα ... τέμνων: as would military invaders; cf. Thuc. 1.108.2, 2.19.2.

νύκτα δὴ φυλάξας: cf. 1.3.1n.

ἀνώρυξε ... κατέκλασε ... κατεπάτησεν: for the tricolon cf. intro. p. 15. Lampis' irruption is a violent and destructive version of Eros' trespassing in Philetas' garden, though the latter's fears that Eros will break branches (2.4.2 κατακλάσῃι) by throwing his weight around (ὑπ' ἀγερωχίας) were groundless. The parallel supports the view of Chalk 1960: 47 that Lampis' act symbolises C.'s deflowering, as does the echo of πατήσῃι (3.34.2n.), though no word evokes πόσσι καταστείβοισι in Sappho fr. 105(c).

ὥσπερ σῦς: for the animal simile cf. 1.17.3n., Bowie 2005.

4.7.5 δεδῃιωμένον: a verb from classical historians (e.g. Thuc. 1.81.1), only here in the novels, and its perf. part. pass. only in imperial Greek (here, Plut. *Arist.* 10.6, Luc. *DMort.* 20.11, Hdn. 8.5.4).

οἷον ἐχθρὸς οὐ λῃστής: pirates did not wreak wanton havoc but plundered anything valuable; cf. 1.28 and the Methymnans (2.20); disciplined troops (the Mytileneans at 3.2.1) did neither.

κατερρήξατο ... τὸν χιτωνίσκον: for tearing of clothes as a gesture of distress cf. Luc. *De luctu* 12 ἐσθὴς καταρρήγνυται; for the χιτών or χιτωνίσκος as a shepherd's garment cf. 1.13.1, 4.15.1.

βοῆι δὲ μεγάλῃι θεοὺς ἀνεκάλει: like Philetas (2.7.6) and D. (3.27.1) invoking the gods as βοηθούς. For μεγάλῃι cf. 1.26.2n.

ἐξέδραμε ... ἀνέδραμε: for play with different compounds of δραμεῖν cf. 1.22.2. Like urban women, Myrtale is busy with indoor tasks, though cf. 3.30.3n.

4.8.1 καινὸν πένθος ἀνθῶν 'a new sort of mourning – for flowers'. For L. highlighting his paradoxes in this way cf. 3.30.2n., 4.22.3. θρῆνοι, 'laments', were among the poetic genres taken over by sophists – cf. Aristides, *Or.* 18 Keil ἐπὶ Σμύρνῃι μονῳιδία, Philostr. *VS* 1.22.522, 2.24.607 – and novelists' heroes and heroines lament (θρηνεῖν) their misfortunes, e.g. Ch. 3.10.4–8; cf. Birchall 1996. L.'s transfer to flowers of the lament (delayed until 4.8.3) is comparable to sophistic use of ἔπαινος, 'praise', for ἄδοξα like hair (Dio of Prusa) or a fly (Lucian); cf. Leucippe's song praising the rose, Ach.Tat. 2.1.1.

4.8.1 **ἔκλαον, ἔκλαυσε:** the repetition (for the technique cf. ἀθύρματι. ἀθύρματα, 1.10.1–2) intensifies the image of weeping; cf. *Il.* 24.510–11.

ἔκλαυσε δ' ἄν τις καὶ ξένος ἐπιστάς: L. combines an allusion to Bion, *EA* 39 (τίς οὐκ ἔκλαυσεν ἂν αἰαῖ;) with sepulchral epigrams' *topos* of a passing stranger at a tomb, e.g. Simonides, *Anth.Pal.* 7.249 (= *FGE* 776–7), Heraclitus, *Anth.Pal.* 7.465 (= *HE* 1935–42). The imaginary ξένος reminds readers that the narrator is among ξένοι who admired the painting in the Nymphs' grove (pr.1) and that his *ecphrasis* of the now vandalised garden is part of a work competing with that painting (pr.3).

λοιπόν 'from now on'; cf. 1.7.2n.

ὑπήνθει ... ἦν ἔτι καλὸν καὶ κείμενον 'began to reveal its bloom and brightness and was still beautiful even when trampled'; for ὑπανθεῖν cf. 3.12.1n. L. may recall Tyrtaeus fr. 10.27–30 West, anthologised by Stobaeus, and so probably well known: νέοισι δὲ πάντ' ἐπέοικεν, | ὄφρ' ἐρατῆς ἥβης ἀγλαὸν ἄνθος ἔχῃ, | ἀνδράσι μὲν θηητὸς ἰδεῖν, ἐρατὸς δὲ γυναιξὶ | ζωὸς ἐών, καλὸς δ' ἐν προμάχοισι πεσών (cf. *Il.* 22.71–2), and Bion, *EA* 71 καὶ νέκυς ὢν καλός ἐστι, καλὸς νέκυς, οἷα καθεύδων; perhaps also lost lines of Sappho fr. 105(c), which would strengthen the case for seeing the garden as a symbol of youth violated but not destroyed.

4.8.2 **ἐπέκειντο** 'settled on'. Buzzing bees were prominent in L.'s description of spring (1.9.1–2), and their apparent lament varies the motif of animals lamenting their dead herdsman at 1.31.4 (from Theoc. 1.71–2).

ὅμοιον: cf. 1.26.3n.

κἀκεῖνα 'this too', i.e. as well as the bees' lamentation. Lamon's θρῆνος is built up from short exclamations and questions in sequences of tricola, a style favoured elsewhere by L. (cf. intro. pp. 7 and 15) and by sophists in surviving θρῆνοι, e.g. Aristides, *Or.* 18 Keil ἐπὶ Σμύρνῃ μονῳδία.

4.8.3 **φεῦ** w. gen. is chiefly poetic in classical texts, but see Xen. *Cyr.* 3.1.29 and occasionally (but without gen.) Plato, e.g. *Phdr.* 263d, 273c; in imperial Greek it is found in Plut., e.g. *Alex.* 30.3 and four times in X.Eph. (1.4.1, etc.), but not in Aristides' lament for Smyrna or in his *epitaphios* for his teacher Alexander, where for emotion he deploys ὦ, nor in Philostratus' quotations from laments in *VS*.

τῆς ῥοδωνιᾶς ... ἄνθρωπος: the first two limbs, similar in length and identical in structure, pick up two of the six flowers listed at 4.2.6 and two of the three verbs describing Lampis' vandalism at 4.7.3 (κατέκλασε ... κατεπάτησεν); the third limb is longer, lamenting two more of the flowers and using a relative clause to introduce the third verb from 4.7.3.

ἀφίξεται ... στεφανώσει: in ringing the changes on the seasons (omitting winter is because nothing flowers then anyway) L. resorts to the very similar ἀνθεῖν and ἀκμάζειν for his first two limbs, but exploits the leitmotif of weaving flowers into garlands for his longer third (cf. 1.18.2).

4.8.4 οὐδὲ σύ, δέσποτα Διόνυσε ...: cf. 4.3.1n. The use of the vocative δέσποτα to address the god is striking. From its first appearance (3.26.3) all but two of L.'s 29 other uses of δεσπότης refer to the pastoral slaves' mortal masters (the exceptions are ὦ δέσποτα Πάν, 3.32.2, ὦ Ζεῦ δέσποτα, 4.21.2). First-time readers do not know that the estate's master is called Dionysophanes, but δέσποτα here prompts them to ponder the relation between the god Dionysus and the owner (as yet unnamed). Only at 4.13.1 will its closeness emerge.

ἄθλια: cf. 1.14.4n.

οἷς παρῴκεις: a god was expected to protect what was close to him; cf. Ar. *Wasps* 393 ἐλέησον ... τὸν σαυτοῦ πλησιόχωρον, though the usual protector of gardens was Priapus, not Dionysus.

ἐστεφάνωσα: cf. 1.9.2n.

τίς ... ἔσται 'What will be his state of mind when he looks at it?'

κρεμᾶι ... Μαρσύαν: for the rustics' perhaps surprising knowledge of myth cf. 1.16.3n. and the inset tales at 1.27, 2.34, 3.23. Marsyas challenged Apollo to an *aulos* contest, and when defeated was tied to a tree and flayed alive by Apollo, a scene even better known from art than literature (*LIMC* VI Marsyas). Lamon's fears for himself and D. are not of flaying (slaves' execution by masters certainly happened in the Greco-Roman world, though at various times and places it was forbidden by law), but of being tied to a tree to be whipped (cf. 4.9.1 μαστιγούμενον). The same punishment is foreseen in very similar terms for a servant who has allowed a goat to be taken by a wolf in Alciphr. 2.18.3: κρεμήσεται μὲν ἐκ τῆς πλησίον πίτυος ὁ μισθωτός. Cf. intro. p. 19.

κρεμᾶι: third-person sing. of the Attic fut. act. of κρεμαννύναι; cf. Ar. *Wealth* 312.

ὡς τῶν αἰγῶν ταῦτα εἰργασμένων: D. has already been imperilled by a goat's action, 2.13.3 ff.

4.9.1 ἐθρήνουν ... τὰ αὑτῶν σώματα: reworking *Il.* 19.301–2 ἐπὶ στενάχοντο γυναῖκες, | Πάτροκλον πρόφασιν, σφῶν δ' αὐτῶν κήδε' ἑκάστη, also evoked at Ch. 2.5.12.

κρεμήσεται: this fut. mid. form in a pass. sense has a good Attic pedigree; cf. Ar. *Ach.* 279, *Wasps* 808.

ἡμέρας διήντλει μοχθηράς 'eked out days of misery'. διαντλεῖν and ἐξαντλεῖν, literally 'drain out', are not uncommon metaphors in Attic tragedy for 'endure woes'. The combination of διαντλεῖν (only here in the novels: ἐξαντλεῖν only at Hld. 1.3.2, where it is literal) and μοχθηράς (in novels only here and at Hld.7.5.1, 18.1) may suggest a tragic model now lost.

4.9.2 ἤδη νυκτὸς ἀρχομένης 'just as night was falling'; cf. 2.38.1 νυκτὸς ἤδη γενομένης, 4.29.3 νυκτὸς ἀρχομένης, 3.12.1n. ἦρος ἀρχομένου.

πρόεισι 'would come out', i.e. from the city. Mention of a son could arouse readers' fears of another suitor for C.: cf. 4.10.1n.

4.9.3 σκέψις οὖν ἦν ... 'There was a deliberation about what had happened', perhaps recalling Xen. *HG* 7.1.2 περὶ δὲ τῆς ἡγεμονίας νῦν ἡ σκέψις.

εὔνους ὢν: as a result of D.'s gifts: 4.6.1n.

ὡς ὁμογάλακτος: Eudromus' mother, presumably servile, will have suckled both him and her master's child Astylus. It is unclear whence L. gets the nominative ὁμογάλακτος, since elsewhere (Arist. *Pol.* 1.1252b18, Philochorus, *FGrH* 328 F35a and b, etc.) the acc. pl. is ὁμογάλακτας: perhaps he encountered the word in an oblique case and misformed the nom. sing., or perhaps this nom. was current in the *koinē*, since Hesychius α 262 uses it as a gloss s.v. ἀγάλακτες. Possibly L. wrote ὡς <ἐφ'> ὁμογάλακτος.

ἡμέρας γενομένης: a historian's phrase, though not before the first century BC: D.S. 20.86, 109, Jos. *BJ* 6.141, Plut. *Agis* 31.1, etc., and cf. 3.28.1n.

4.10.1 Ἄστυλος: a name reflecting his urban perspectives, like those attributed to Menander's Sostratus (ἀστικὸς τῆι διατριβῆι, *Dysc.* 41). Like the speaking names Eudromus (4.5.2n.) and Gnathon (below), it is more probably drawn from a comedy now lost than from a pastoral text, though it is used for a shepherd by Calpurnius Siculus (*Ecl.* 6). Astylus' riding a horse also marks him as a member of the city élite: cf. Dio of Prusa, who begins his day riding round a hippodrome in a horse-drawn vehicle (*Or.* 52.1). The horses too will have their part in L.'s plot (4.10.2).

ἀρτιγένειος: used of Dorcon at 1.15.1n., where it is linked with knowledge of ἔρως: again readers may fear Astylus will be a rival for D.

παράσιτος ... ὁ δὲ Γνάθων: formed from γνάθος, 'jaw' (cf. 4.11.2), the name Gnathon was used for a parasite or glutton in New Comedy (Men., *Kolax* 68–9, Terence, *Eunuchus*), perhaps influenced by a historical character Gnathon from Sicily (Plut. *De lat. viv.* 1 = *Mor.* 1128b3). These associations were remembered in imperial Greek writing; cf. Plut. *QC* 7.7.2 = *Mor.* 707e, Alciphron's use of the name for a gluttonous farmer (2.32) and a parasite (3.8), and Lucian's Γναθωνίδης (*Tim.* 45, *Fug.* 19); Hesychius γ 705 Latte simply glosses Γνάθων with παράσιτος. On parasites in comedy see Nesselrath 1990: 309–17, Damon 1995.

τὸν πώγωνα ξυρώμενος πάλαι 'who had long been shaving his beard'; this not only signals his age (markedly older than Astylus, so potentially a dangerous influence), but raises questions about lifestyle. By the middle of the second century AD beards were again regularly worn by élite Greek males, and shaving could be seen as abandoning Greek for Roman traditions (e.g. Luc. *Cyn.* 14); cf. Zanker 1995: 198–266. The participle ξυρώμενος is formed from a present ξυρᾶν, which replaces Attic ξυρεῖν in later Greek: cf. D.S. 1.84, Artem. 1.22, Luc. *Cyn.* 14.

πρὸ τῶν ποδῶν ... καταπεσὼν ἱκέτευεν: exactly the words used of D. supplicating Lycaenion 3.18.1, and so reminding us that this supplication too might crucially affect D.'s union with C.

γέροντα ἀτυχῆ: Lamon again pleads his age when appealing to Dionysophanes (4.19.3).

ἐξαρπάσαι: the term used for D.'s pretended rescue of a goose from an eagle (3.20.2) but perhaps too obvious a word for forcible rescue from danger (cf. Ach.Tat. 8.8.6, 9.13–14) for its recurrence here to be significant.

καταλέγει πάντα: cf. 2.30.3n., 4.18.1.

4.10.2 τὴν ἱκεσίαν: the abstract noun for 'entreaty' in tragedy and all registers of imperial Greek (e.g. Ch. 3.5.6, Plut. *Sol.* 12.1, *Syll.*³ 888.11 [AD 238]). Phrynichus, *Ecl.* 3 Fischer, *Praeparatio sophistica* 44.5 de Borries claims that 'pure' Attic was ἱκετεία – rightly: cf. Thuc. 1.24.7, Lys. 2.39, Pl. *Symp.* 183a.

τὴν ἀπώλειαν: cf. 1.5.1n.

κατηγορήσειν: L. (2.15.2–3, 2.27), like other novelists (e.g. Ach.Tat. 7.11, 8.8–9), enjoyed constructing speeches of accusation, but here readers must imagine Astylus' rhetoric for themselves.

τὰ μὲν ... ἀνώρυξαν: the third use of these three verbs together (cf. 4.7.3, 8.3n) helps bring closure to the episode which began with the first.

4.10.3 ηὔχοντο μὲν αὐτῶι πάντα τὰ ἀγαθά: cf. Xen. *Mem.* 2.2.10 πολλὰ τοῖς θεοῖς εὐχομένην ἀγαθὰ ὑπὲρ σοῦ . . .', Plut. *Nic.* 3. Their words would be something like σοὶ μὲν ... ἀγαθὰ γένοιτο; cf. Ach.Tat. 4.15.6 "ἀλλὰ σοὶ μέν", ἔφην, "ἀγαθὰ γένοιτο τῆς διακονίας ...".

δῶρα: more lavish than those given to Eudromus (4.6.1): for grapes on stalks cf. 4.5.2.

ὄρνιθας ... αὐτῶν: recalling Xen. *An.* 4.5.25 ὄρνιθες καὶ τὰ ἔκγονα τούτων, though there the young are of animals as well as of fowl. L. probably uses ὄρνιθες in the Attic sense 'hens' (cf. 3.6.2n.).

ἀνθοσμίας οἶνος: cf. 1.28.1n.

Λέσβιος δέ ... οἶνος: if δέ (in **F** but not **V**) is accepted there is no oddity in concluding with the judgement 'and Lesbian wine is the finest to drink' (as there is if Λέσβιος is simply an epithet of the first οἶνος). The narrator's display of scientific knowledge matches those at 1.30.6 and (also concerning Lesbian viticulture) 2.1.4. For Lesbian wine's excellence see the quotations from several Attic comic poets and Archestratus of Gela (fr. 59 Olson–Sens = *Suppl. Hell.* 190) at Ath. 1.28d–29b; for its fragrance cf. Galen, *De compositione medicamentorum per genera* XIII 405 Kühn (ὅ τ' εὐώδης πάνυ Λέσβιος, ἐν Μιτυλήνηι μὲν ὀλίγος, ἐν Ἐρεσσῶι δὲ καὶ Μηθύμνηι πλείων τε καὶ βελτίων ἅμα γινόμενος).

4.11.1 ἐπῄνει: perhaps 'declined with thanks', as often, e.g. Ar. *Frogs* 508, Xen. *An.* 7.7.52, Plut. *De audiendis poetis* 6 = *Mor.* 22f.

περὶ θήραν εἶχε λαγωῶν: to Astylus the garden matters less than his sport, just as for the narrator his hunting, not the picture which displayed this story, was his initial reason for visiting this part of Lesbos.

νεανίσκος: cf. 2.13.2n.

τρυφῶν ἀεί 'always indulging himself'.

ξένης ἡδονῆς: establishing again the gap between city and country, and perhaps recalling that in her lesson to D. the city girl Lycaenion had not in the end resorted to anything ξένον (3.18.4).

4.11.2 οὐδὲν ἄλλο ... γαστήρ: L.'s criticism of the city parasite reorients that of ποιμένες as γαστέρες οἶον uttered by the Muses at Hes. *Theog.* 26.

γαστὴρ καὶ τὰ ὑπὸ γαστέρα: for the euphemism cf. Philo, *De specialibus legibus* 3.43 ταῖς γαστρὸς καὶ τῶν μετὰ γαστέρα ἡδοναῖς and Lucian's debauched Theron (*Anth.Pal.* 9.367.9–10 = *Epigr.* 9.9–10) γαστρὶ χαριζόμενος πᾶσαν χάριν οὐ κατὰ κόσμον | τῆι θ' ὑπὸ τὴν μιαρὰν γαστέρα μαργοσύνηι.

οὐ παρέργως 'not inattentively'; cf. 3.32.1n.

φύσει παιδεραστὴς ὤν: it is not clear that L.'s term implies criticism; in classical Attic texts παιδεραστής is either neutral (Xen. *An.* 7.4.7, Pl. *Symp.* 192b) or commendatory (Ar. *Ach.* 265), *pace* LSJ.

οἷον οὐδὲ ἐπὶ τῆς πόλεως: cf. 1.7.1n.

ἐπιθέσθαι: cf. 1.20.1n.

4.11.3 λόγωι μὲν ... τὸ δ' ἀληθές: this particular way of formulating the contrast so characteristic of Greek writing (e.g. Thuc. 1.128.3, 2.65.9) is not common, and in classical prose the second limb is picked out by τὸ δ' ἀληθές only at Thuc. 3.61.1. For its use of a pretext for sexually exciting proximity cf. Ch. 2.7.1 προφάσεις μὲν ἄλλοτε ἄλλας <προφέρων>, τὸ δὲ [δὴ] ἀληθὲς ..., 5.5.8 τὸ μὲν δοκεῖν ἀκροαταὶ τῆς δίκης, τὸ δὲ ἀληθὲς Καλλιρόης θεαταί; cf. in other contexts Ch. 2.5.12, etc., Hld. 1.14.6, 8.6.3.

θεατής: in L. only here and at pr.1. Gnathon's role as viewer reminds readers of their own voyeuristic status, mediated by the narrator who viewed the painting. For a rival's covert ogling of a hero cf. Hld. 7.6.1; for a hero's of a heroine Ach.Tat. 1.6.6.

μαλθάσσων 'softening up'. This sense is almost restricted to Attic tragedy (cf. LSJ, but see also D.L. 4.8.10).

4.12.1 χειροήθη 'tame', i.e. amenable. Quite well attested in classical prose, this is a favourite metaphor of Plut. (35 cases), but only here in the novels is it metaphorical.

λοχήσας: like Dorcon and Lycaenion (1.20.3; 3.15.3).

προσδραμών: cf. 2.10.2n.

4.12.2 βραδέως νοήσαντος 'only slowly understanding him'.

λέγοντος ... τοὺς ἀλεκτρυόνας: D.'s almost pedantic list of male animals known to mount only females of their species gives his argument

a Socratic colour, but matches the couple's recurrent μίμησις of animals and undermines the narrator's description of Gnathon as παιδεραστής 'by nature' (φύσει). The argument from animals is itself common: cf. Pl. *Lg.* 836c, Plut. *Bruta animalia ratione uti* 7 = *Mor.* 990d, Strato, *Anth.Pal.* 12.245 = 87 Floridi, [Luc.], *Amores* 22: L. and [Lucian] more probably draw on a common source than one on the other: cf. intro. p. 19. On ἀλεκτορίς see 3.29.4n.

βαίνειν 'mount', the sense in the verb's only other use by L. (3.13.1n.).

οἷός τε ἦν ... προσφέρων 'Gnathon was minded to get his way by force, and began to assault him'.

4.12.3 ὥσπερ σκύλαξ: D.'s arguments against homosexuality drawn from animals give this comparison a special point absent from L.'s earlier animal similes (1.17.3, etc.).

ἀνδρὸς οὐ παιδὸς ἐς χειραγωγίαν δεόμενον: boys guiding old men were a feature of Greek society (cf. Ar. *Wasps* 248–55); L. means that Gnathon needs more support from an adult than old men get from boys. This is our first literal use of the abstract noun χειραγωγία in literature; metaphorically already at Max.Tyr. 9.4 Trapp; cf. χειραγωγεῖν 1.21.5n., χειραγωγός 4.24.2n.

οὐκέτι προσίετο ὅλως 'didn't let Gnathon near him at all'. For προσίεσθαι in a sexual context cf. Pl. *Phdr.* 255b1.

τηρῶν: cf. 3.34.1n. D. need not know that Gnathon's orientation is exclusively homosexual, and he may fear an attempt on C.

4.12.4 περιειργάζετο: cf. 1.28.2n.

ἐπετήρει δὲ καιρὸν διαλεχθῆναι ...: the phrase recurs with variants at 4.18.1. For καιρὸν τηρεῖν cf. Arist. *Rh.* 2.1382b11; for καιρὸν ἐπιτηρεῖν Plut. *Publ.* 17.6. καιρός ἐστι with inf. is classical, e.g. Hdt. 8.144.5, but τηρεῖν (*vel. sim.*) καιρόν with inf. is not; cf. on the inf. τεμεῖν 1.19.2n.

πολλὰ ... θέλοντος 'who was ready to bestow on him many substantial favours'.

4.13.1 τότε μὲν οὖν: a narrative link (again at 4.33.3) not used by Hdt. or Thuc., first in Xen. (*HG* 4.1.39, etc.), and in the novels most in Ach.Tat. (4.11.2, etc.: eight cases); also Ch. 2.1.9 (as here with a threat of future danger), X.Eph. 2.11.3. L. creates tension by leaving the threat of Gnathon wheedling Astylus into giving him D. hanging over the reader. Unlike X.Eph.'s presentation of Hippothous and Cleisthenes and Ach. Tat.'s of Cleinias and Charicles, L.'s presentation of Gnathon's handling of homosexual desire is decidedly unsympathetic.

ὁ Διονυσοφάνης ἅμα τῆι Κλεαρίστηι: both names are new to readers, but can be inferred to be those of D.'s master and his wife. Although D. was found on their estate we have had no reason to conclude that he is their son. The name Dionysophanes reveals why his garden has a temple of Dionysus, but his entourage is sufficiently explained by

his aristocratic background, and the text offers no signals that we are to see him as Dionysus. The name is not rare: in literature it appears at Hdt 9.84.2, in epigraphy four times in the Aegean islands, twice in Athens (*Inscriptions de Delphes*. 104–8 B, 8, *IG* ii^2 1534A, of 274/3 BC), and once at Epidaurus and in Illyria; cf. *LGPN*. It is tempting to see an allusion to the family of the Mytilenean Theophanes who was a *cliens* of Pompey: his grandson Q. Pompeius Macer reached the praetorship in Rome in AD 15, and his descendants included M. Pompeius Macrinus Neos Theophanes, *consul suffectus* AD 115 (*PIR*^{2} P 628) and his son M. Pompeius Macrinus Theophanes (*PIR*^{2} P 629), grandfather of the Cornelia Cethegilla (*PIR*^{2} C 118) honoured as benefactor by Mytilene in (probably) the 170s: cf. *IG* xii 2 237 = *ILS* 8824. For a stemma see *PIR*^{2} P p. 274.

Clearisté is also well attested: in Arcadia once, in Eretria three times, in Attica eight times, two of these imperial (*IG* ii^2 5125, 11855). The element -ariste gives a suitably upper-class ring, and names in Cle- were familiar from canonical Lesbian poets: cf. Κλεανακτίδα[Sappho fr. 98 (b) 7, Alc. fr. 112.23 and a commentary on Sappho fr. 261A *SLG* = 214B fr. 2 col. 2.11 Campbell, citing (fr. 1.14–15) the Hellenistic commentator Callias of Mytilene (cf. Strabo 618C, Ath. 2.85f). L. might also know the name from Meleager, *Anth.Pal.* 7.182 (= *HE* 4680–7) and Bianor, *Anth.Pal.* 7.644 (= *GP* 1661–6), a mother whose grief at her child's death caused her own: L.'s Clearisté lost two children on the same day (4.24.2); as the name of a friend of the narrator Simaetha at Theoc. 2.74; and of a girl who pursues the speaker Comatas at Theoc. 5.88 (already reworked at 3.15.2n.).

θόρυβος ... γυναικῶν: for the ostentatious retinue that might accompany the very rich cf. Luc. *Nigr.* 13 and (on Polemo), Philostr. *VS* 2.25.532. Here the retinue of Dionysophanes, like his visit to inspect his estates at harvest time, especially recalls that of Dionysius of Miletus at Ch. 2.3.1–4.

κτηνῶν: presumably both riding and pack animals; this is not a classical use, but cf. Hld. 8.14.3, *Ev.Luc.* 10.34, *Act.Ap.* 23.24, and (of any domesticated animal) M.Ant. 5.11. For a distinction between grazing and pack animals, both prohibited from being watered in a *temenos* in second-century BC Eresos, see *IG* xii *Suppl.* 126.21–2: [μὴ πο]τίζην δὲ μηδὲ κτήνεα μηδὲ βοσκήματα | ἐν τῶ τεμένει.

συνέταττε ... μακρόν: Gnathon's declaration of love-sickness at 4.16.2–4 should be seen, together with its theoretical justification in 4.17.3–7, as the λόγος here promised. For συντάττειν with the object a λόγος ἐρωτικός cf. Pl. *Phdr.* 263e1 (middle); a book, Plut. *Brut.* 4.8 (active).

4.13.2 μεσαιπόλιος 'slightly grey', i.e. not yet πρεσβύτης: Valley 1926: 59 thought it poetic, but after *Il.* 13.361 its only verse uses before Paulus Silentiarius are Mesomedes 6.2 Heitsch and Triphiodorus 168. Several

imperial prose writers revive it: e.g. App. *Hann.* 21.4, Pollux 2.12, Ael. *NA* 12.43, Philostr. *VS* 2.568, 599.

μέγας δὲ καὶ καλὸς καὶ ... δυνάμενος: the epithets reinforce the heroic colour given by μεσαιπόλιος, perhaps recalling καλός τε μέγας τε at *Od.* 6.276 (Nausicaa of Odysseus); they are natural terms to praise a male (cf. Dionysius at Ch. 2.5.2 καλός τε καὶ μέγας), but the only other Homeric use of this variant on the commoner ἠΰς τε μέγας τε is *Il.* 21.108 (Achilles). μειρακίοις ἁμιλλᾶσθαι δυνάμενος similarly recalls Odysseus' exploits among the Phaeacians and on his return to Ithaca.

ἐν ὀλίγοις 'unusually', a Herodotean phrase: cf. 9.41.1 ἐν ὀλίγοισι Περσέων ... ἀνὴρ δόκιμος, 4.52.2; also in Pl. *Lg.* 5.742e8 and some imperial writers, e.g. Plut. *Pomp.* 10.4, Paus. 1.19.2, Ael. *NA* 2.11, Philostr. *VS* 2.1.551.

χρηστός: Dionysophanes' combination of wealth and virtue, like his visit, recalls that of Ch.'s Dionysius; cf. Ch. 2.1.5, 4.4, etc.

ὡς οὐδεὶς ἕτερος 'outstandingly'. The phrase (for which classical Greek more often has εἴ τις καὶ ἄλλος) is not common: Aeschines, *In Ctes.* 138 ἀνὴρ ἐν Θήβαις πιστευθεὶς ὡς οὐδεὶς ἕτερος, Pl. *Lg.* 11.931c2, Plut. *Crass.* 21.1 (Surenas) μεγέθει καὶ κάλλει σώματος ὡς οὐδεὶς ἕτερος.

4.13.3 θεοῖς ... ἀγροικίας: Dionysophanes' perspective on the country is broader than that of D. and C.; he venerates both pastoral deities, Pan and the Nymphs, and those of viticulture, Dionysus, and agriculture, Demeter (only here in L.: cf. 1.1.2n.). At Mytilene Demeter was among several gods worshipped as πολύκαρποι (*IG* xii *Suppl.* 691; cf. Robert 1960).

κοινὸν ... κρατῆρα: as earlier (2.31.1, 3, 3.7.1, 9.4, 11.1) and later (4.32.3, 34.1, 3), the vessel in which wine and water are mixed is a central feature and symbol of feasting; cf. Dem. 20.158, Lissarrague 1987: 37. Its provision for all by Dionysophanes adds generosity to his qualities just specified. For ἔστησε cf. 3.9.4n.

4.13.4 τὰ μὲν πεδία ... ἐν κάλλει: L. selects three nouns which, attached by ἐν to the three objects of ὁρῶν (cf. 1.23.1), can create three similar phrases; cf. intro. p. 15.

ἐλεύθερον ... ἐπηγγέλλετο: readers may wonder how soon Dionysophanes might free Lamon, an act that would crucially change D.'s status too.

4.14.1 αἰδεσθεῖσα καὶ φοβηθεῖσα: embarrassment has inhibited C.'s activity since Book 1 (1.31.2n., 3.24.3n.), just as there too she was timorous (1.28.2). Her reaction here need not mark progressive silencing as she becomes part of a male-dominated society (so Winkler 1990: 101–26).

δέρμα λάσιον: like that he gave to Eudromus (4.6.1). Like Lycidas at Theoc. 7.15, D. must look the goatherd's part, and so he does not simply wear a χιτωνίσκος (as at 1.13.1). It is unclear whether L. imagines his herdsfolk as typically wearing goatskins, though this is suggested by

their availability for gifts (4.6.1), by the couple's attempt at love-making (3.24.2), and by their parallel dedication of skins at 4.26.2 and 32.3. It also fits earlier urban Greek perceptions of rustics: cf. Thgn. 55–6.

νεορραφῆ: apparently a neologism, but perhaps from lost trimeters. The πήρα is a standard herdsman's accessory (cf. 1.6.1n.), but whereas Philetas' is old (2.3.1) a new one (hardly that given to D. by Lycaenion, 3.15.3n.) might be thought to mark pastoral elegance.

ἐξηρτημένος: cf. 2.3.1n.

κρατῶν w. acc. is post-classical; cf. again 4.38.4, Papanikolaou 1973: 37–8.

ἀρτιπαγεῖς τύρους ... ἐρίφους ἔτι γαλαθηνούς: not simply a variation from the gifts given to Eudromus (4.6.1), but greater delicacies; the cheeses for Dionysophanes are fresh (cf. 1.15.3) not mature, the kids are plural and still suckling, as well they could be if born in spring (cf. 3.18.2n.). Astylus' gifts also included kids and cheeses, but without enhancing epithets (4.10.3).

ἀρτιπαγεῖς: either the word's first attestation (of hunting-stakes) in Theoc. *Ep.* 3.2 (addressing a sleeping Daphnis) or its use of cheese (ἀρτιπαγὴς ἁλίτυρος) by Philodemus, *Anth.Pal.* 9.412.3 (= *GP* 3282) may have suggested it to L. here; but it is also found in anon., *Anth.Pal.* 9.32 (of ships), and in a late inscription (*Milet.* 1 9.343) ἀρτιπαγοῦς ἀπὸ γαίης may describe fresh plaster.

4.14.2 εἴ ποτε ... ἐβουκόλησε: only here and at 4.17.6 does L. refer to Apollo. The comparison views D. (as ὤφθη invites him to be viewed, and as we soon read Gnathon is viewing him, 4.16.1) from the perspective of urban readers, thus stressing the gap between their world and his. The story of Apollo herding Laomedon's cattle (as a punishment for a revolt against Zeus) first appears at *Il.* 21. 448–9 (Φοῖβε, σὺ δ' εἰλίποδας ἕλικας βοῦς βουκολέεσκες | Ἴδης ἐν κνημοῖσι), whence perhaps L.'s literal use here of βουκολεῖν, usually metaphorical in later Greek (though literal at Parthenius 4.1, Luc. *DDeor.* 7, Philostr. *Her.* 57.3, *VS* 2.1.553). θητεύων, though not rare, is probably transplanted from Poseidon's words just before the Iliadic story of Apollo (θητεύσαμεν εἰς ἐνιαυτόν, *Il.* 21.444): most imperial Greek uses of θητεύειν are of Apollo's servitude to Admetus or Laomedon (Plut. *Mor.* 761e6, Apollod. 1.104, 3.122, Luc. *Sacr.* 4, Ael. *VH* 3.11, Philostr. *Im.* 1.10.5, *Ep.* 57).

ἐρυθήματος πλησθείς: blushing, hitherto symptomatic only of ἔρως for C. (1.13.6) and D. (1.17.2), here marks extreme awareness of inferiority; cf. the anecdote in Philostr. *VS* 2.25.611. On ἐρύθημα see 4.17.5n. That too explains D.'s silence.

ἔνευσε κάτω: a posture of self-abasement; cf. κάτω νενευκώς, Luc. *Merc. Cond.* 23.

4.14.3 πεντήκοντα ... δέκα τράγους: we have heard of how D. doubled his 50 she-goats (3.29.2) but not of the fivefold increase in his billy-goats – easier to achieve, since the number depends on culling rather than fertility.

λιπαραί 'in good condition'. The only other use of λιπαρός in the novels known to us (and perhaps to L.) is of the glistening, perfumed hair of the suitor who destroys Callirhoe's marriage at Ch. 1.4.9: its use of goats is humorous.

τὰ κέρατα ἄθραυστοι: horns were a defining characteristic of a goat (cf. Theoc. 1.4, *Ep.* 1.5 κεραὸς τράγος), hence undamaged horns were esteemed; cf. D.'s concern at 1.12.1–5 (recalled by ἄθραυστοι here) at the billy-goats' fight which precipitated Dorcon's intervention and all that followed.

πεποίηκε ... μουσικάς: see 1.22.2n.

4.15.1 ἡ Κλεαρίστη: her prominent role resembles that of Arete in *Od.* 6, just as Dionysophanes (e.g. by his elaborate garden) sometimes evokes Alcinous.

ἐπεθύμησε: the term used for a fine urban lady's whim is elsewhere used by L. only of erotic desire: in C. (1.13.3), in both D. and C. (2.8.2), in Lycaenion (3.15.2), and again later in D. (4.27.2). The gulf between their world and that of the city is again underlined.

χιτῶνα ... ὑποδήματα: perhaps a touch of humour – D. in his goatskin appears to lack all these, though he should already have a χιτωνίσκος (cf. 1.13.1) and may well have ὑποδήματα (see 1.5.3, 1.19.2); nobody in L.'s countryside wears a χλαῖνα. But L.'s strategy is more complex. These are three of the four gifts that Telemachus promises to give the still-disguised Odysseus (ἕσσω μιν χλαῖνάν τε χιτῶνά τε εἵματα καλά, | δώσω δὲ ξίφος ἄμφηκες καὶ ποσσὶ πέδιλα, *Od.* 16.79–80): so here L.'s mother promises her disguised son what the son in the *Odyssey* had promised his disguised father. Telemachus' fourth gift, the sword, D. already has among his tokens (1.2.3n.). Odysseus' next line (*Od.* 16.81), πέμψω δ', ὅππῃ μιν κραδίη θυμός τε κελεύει, may therefore provoke readers' speculation on how far Cleariste's help may extend.

4.15.2 καθίσας αὐτοὺς ὥσπερ θέατρον 'making them sit down like a theatre audience'. For the constr. of καθίσας cf. 2.12.1; αὐτούς refers to Dionysophanes' entourage. The comparison brings out the difference between city and country amenities: it is L.'s only simile introduced by ὥσπερ that does not have an animal as the *comparandum.* L. may know (like readers of Plut. *Pomp.* 42.9, possibly drawing on Theophanes of Mytilene) of the theatre at Mytilene which was the model for Pompey's famous theatre in Rome. The passage (as Villoison already noted in his 1778 edition) resembles Hld. 5.14, which seems to allude to it (Bowie 1995).

ὑπὸ τῆι φηγῶι: cf. 2.21.3n.

προκομίσας: L.'s regular term for taking something from a πήρα; cf. 2.18.1n., 3.9.3, 20.3.

ἐνίδωκε: cf. 4.3.2n. For different types of syrinx music, including the ἀνακλητικόν, cf. 2.37.3. The scene is distantly related to Theoc. 6.43–4 (cows dance while the cowherd Daphnis pipes) and more closely to Alciphron, 2.9; see intro. p. 19.

4.15.4 οὐδὲ ... δεσπότου: although L.'s primary focus is on the goats' anthropomorphic capacities, the γνώμη acquires irony in the context of the rural slaves' obsequious behaviour to their master; cf. 4.25.3n., Bowie forthcoming.

ἔπαυλιν: see 1.6.2n.

ὤμοσε ... μουσικῶι: it is striking that Cleariste 'swears' she will give these trivial gifts. Two of the four references to oaths so far have involved lovers' pledges (2.39 and 3.10.3–4), and readers may wonder if Cleariste's response to D. being καλός is purely maternal. But swearing may simply reflect the strength of her approval (cf. Astylus' oath to Gnathon, 4.16.2): L. and his readers lived in a society in which promises to perform benefactions were publicly recorded and advertised; e.g. in *IEph* 27A.22 C. Vibius Salutaris προσελθ]ὼν εἰς τὴν ἐκκλησίαν ὑπέσχε[το (Ephesus, AD 104), in *MAMA* VIII 428.13 Artemidorus dedicates statues καθὼς ὑπέσχετο (Aphrodisias, first century AD).

ἄριστον 'lunch' (see LSJ), not a meal usually taken by shepherds. L. models his phrase on Xen. *Cyr.* 5.5.44 ἀμφὶ δὲ ὕπνον εἶχεν, perhaps also recalling Thuc. 7.40.2 τά τε ἄλλα διεπράσσοντο καὶ τὰ ἀμφὶ τὸ ἄριστον.

τῶι Δάφνιδι ... ἔπεμψαν: for sending food as a mark of favour to an inferior cf. Hld. 7.18.1.

ὀψαρτυσίας 'cuisine', a term predictably found in Ath.'s quotations from Attic comedy: 1.5b, (Plato fr. 189 K–A), 4.164c (Alexis fr. 140 K–A). D.'s pleasure in tasting urban delicacies may raise readers' fears that he will become wholly converted to city life.

εὔελπις ἦν τεύξεσθαι: for constr. w. fut. inf. cf. Thuc. 6.24.3.

4.16.1 προσεκκαυθείς 'further inflamed', a post-classical compound; cf. Philodemus, *Lib.* p. 21 Olivieri, Jos. *BJ* 3.9.6, Plut. *Quomodo adulator* 19 = *Mor.* 60e (περὶ τοὺς ἔρωτας).

φυλάξας: cf. 1.3.1n., 19.1.

πόδας καὶ χεῖρας κατεφίλει: suppliants regularly fall at feet (4.10.1) and seize hands (Ach.Tat. 4.6.1); Gnathon's kisses are excessive.

4.16.2 ὀμνύντος: see 4.15.4n.

οἴχεται 'is lost', i.e. is as good as dead. For this use in erotic contexts see 1.14.3n., Hld. 7.25.3, and contrast 4.18.2. Alciphron's similar lovesick parasite (3.31) is probably, like L.'s, drawn from comedy: cf. the soldier Thrasonides, Men. *Misoumenos* 259–69.

ὁ μέχρι νῦν ... λέγων: Gnathon's tricolon builds up contrasts that reapply terms appropriate to sexual desire (ἐρῶν, ὡραιότερον) to his passion for food, constructing an alternative goal to that regularly upheld by the novel, and thus to some extent questioning it, but more likely to evoke amusement than sympathy from L.'s readers (those of Athenaeus might react differently).

ἐρῶν: although other writers often use ἐρᾶν and its cognates in a non-erotic sense (e.g. Ar. *Ach.* 143–5, Thuc. 6.13), the novelists only do so with a particular purpose; cf. Ach.Tat. 8.5.7, 9.2, 12.1.

ὡραιότερον 'more in its prime'. For ὥρα/ὡραῖος of sexual prime, implying youth and beauty, see 3.15.1, 31.3, Mimnermus fr. 3.1 West, Pl. *Phdr.* 234a, 240d.

γέροντος: for the esteem in which old wine was held cf. Ath. 1.25f–27d, citing Pi. *O.* 9.48, Eubulus fr. 122 K–A. For γέρων of a Lesbian wine see Eubulus fr. 121 K–A; cf. Alexis fr. 167.5 K–A.

ἐφήβων: only here in L., who never terms D. ἔφηβος, perhaps owing to the urban colour given by its technical sense in many Greco-Roman cities, where formal organisations of ἔφηβοι served a broadly educational purpose; cf. X.Eph. 5.1.5, Hld. 1.13.1., *OCD*[4] *epheboi.*

4.16.3 πολυτελοῦς: cf. 4.23.2 (of ἐσθής).

κρεῶν, ἰχθύων, μελιτωμάτων: Dryas' meal at 3.7.1 was of meat and bread, supplemented by D.'s cakes and recently caught birds (3.9.3); fish is a delicacy, typically eaten only by prosperous city-dwellers; cf. 3.21.1n.

φύλλα: cf. 1.21.1n.

τῆς Δάφνιδος ... νεμόμενος: a variant on C.'s fantasy at 1.14.3: L. refrains from attributing to the sexually aware Gnathon her wish to be a syrinx blown by D.

σῶσον: cf. 1.14.3n.; for an appeal to an intermediary in a similarly erotic context cf. Ach.Tat. 4.6.2.

τὸν ἀήττητον Ἔρωτα νίκησον: Gnathon sees Eros' objective as his torture (cf. Habrocomes at X.Eph. 1.4.5), and so his winning D. will count as defeating Eros. L. may recall Aphrodite's boasts to Theoc.'s Daphnis (1.97–8): τύ θην τὸν Ἔρωτα κατεύχεο, Δάφνι, λυγιξεῖν. | ἦ ῥ' οὐκ αὐτὸς Ἔρωτος ὑπ' ἀργαλέω ἐλυγίχθης;

ἀήττητον has a good classical Attic pedigree (e.g. Thuc. 6.70.3, Pl. *Rep.* 2.375b2), but it appears in the Lesbian writers Phaenias of Eresos (fr. 18 Wehrli, from Ath. 1.16e discussing Leon of Mytilene) and Crinagoras of Mytilene, *Anth.Pal.* 7.741.8 (= *GP* 1890). It is used only once elsewhere in the novels (Ch. 2.8.2, of Callirhoe). This reference to Eros' invincibility recalls his invocation as ἀνίκατε μάχαν at Soph. *Ant.* 781 (opening the choral ode evoked at pr.4) and Philetas' praise of his power (esp. 2.7.2–3), to which Gnathon's here is a pendant: both speeches address a son of

Dionysophanes in gardens. But whereas Philetas endorses L.'s presentation of Eros Gnathon threatens to thwart his plot.

4.16.4 σὲ ἐπόμνυμι τὸν ἐμὸν θεόν: for Gnathon to declare Astylus to be his god is extreme.

ξιφίδιον: since the small sword among D.'s tokens (1.2.3; cf. 4.21.2) is the only one in the novels other than that at X.Eph. 3.5.10, L. may expect readers to recall these tokens here.

ἀποκτενῶ: for a lover's insistence that life is unliveable without the beloved cf. below 4.18.2, Ch. 1.1.8, Ach.Tat. 4.8.1; Theoc. 3.9, 53, [Theoc.] 23, Plaut. *Stich.* 638–40. Gnathon's melodramatic threat to use a sword to kill himself is made ridiculous by his stated intention of filling his belly first, also found in a more elaborate form in Alciphron 3.13: see intro. p. 19. For more convincing resolutions to commit suicide cf. Chaereas at Ch. 5.10.6–10.

Γναθωνάριον 'little Gnathon'. Diminutives of this form are common in lower styles (e.g. Arr. *Epict.*) but not in Atticising writing.

4.17.1 μεγαλόφρων: used in three of its four other novelistic cases of a hero (Chaereas, Ch. 1.1.8) or heroine (Callirhoe, Ch. 2.8.1; Charicleia, Hld. 10.7.4), the term accords Astylus very high praise (as does μεγαλόφρων the reformed Callisthenes at Ach.Tat. 8.17.5).

οὐκ ἄπειρος: Astylus is given an unquantified but moderate familiarity with ἔρως, like Ch.'s Chaereas (νεωτερικῶν ἁμαρτημάτων οὐκ ἄπειρος, 1.2.6) and Ach.Tat.'s ἐρωτικός narrator (1.2.1), contrasting him with the initial condition of C. (1.15.3) and D., and with Gnathon's extensive sympotic experience (4.17.3): his sympathetic, 'man of the world', response is thus intelligible, without wholly alienating a reader.

ἐρωτικῆς λύπης: in L. λύπη is always of distress in some way linked to ἔρως; it first appears, of D. and C., at 1.22.3, in just this phrase.

ἐρώμενον 'lover', the regular term since the classical period for the younger object of male homosexual pursuit (the older pursuer was termed ἐραστής); in L. only here and at 4.17.4, unless it is read at 2.8.3. L. never terms C. ἐρωμένη, whereas ἐρωμένη and ἐρώμενον often describe heroine and hero in the other novels (e.g. Ch. 1.1.15, 3.10.7, Ach.Tat. 1.9.2).

4.17.2 ἐνθυμίαν 'reflection', i.e. 'misgivings'; cf. Thuc. 5.16.1.

μειδιῶν: the smile of the superior admonisher (cf. Hld. 5.22.2), indicating amused detachment (cf. 2.37.1, Plut. *Cim.* 10.9, 14.5), and perhaps evoking Sappho's Aphrodite μειδιαίσαισ' ἀθανάτωι προσώπωι (fr. 1.14), a model of admonition concerning ἐρωτικά well known in the Greco-Roman period.

σπουδάζει: the first of four uses of σπουδάζειν, all clustered in the second part of Book 4; cf. 19.5, 29.3, 35.3.

ὑπεκρίνετο ... μυσάττεσθαι 'he acted out revulsion at the foul smell of goats'. L.'s choice of a technical term for acting (ὑπεκρίνετο) suggests that

the ambiguity of τραγικήν – 'of goats' or 'of tragedy' – is deliberate. Unlike Ch., Ach.Tat. and esp. Hld., who regularly allude to tragedy and invite readers to see their works as high drama, L.'s wide range of allusion does not privilege tragedy: Astylus' declared distance from τραγικὴ δυσωδία humorously matches L.'s from tragedy; the humour is sharpened by use of a word that *does* appear in tragedy, μυσάττεσθαι (Eur. *Med.* 1149). See further Bowie 2007.

4.17.3 μυθολογίαν: for similar μυθολογία ἐρωτική cf. Ach.Tat. 1.19.3.

ἐν τοῖς ... συμποσίοις 'in the symposia of the prodigal'. Contemporary *symposia*, post-prandial drinking parties, maintained the institution's archaic and classical role as a place of especially male conversation on many levels, sometimes concerning ἔρως: cf. Plut.'s *QC* and *Symp.*, Lucian's *Symp.* and Athenaeus' *Deipnosophists.* For such conversation see Romeri 2002, Klotz and Oikonomopoulou 2011, König 2012; for the material evidence see Dunbabin 2003. The πεπαιδευμένος reader will recall especially Plato's *Symp.*, the main model for these later works and itself replete with ἐρωτικὴ μυθολογία. Cf. 4.25.2n.

οὐκ ἀπὸ σκοποῦ: a phrase from *Od.* 11.344, in classical prose found only at Pl. *Tht.* 179c7, *Tim.* 25e4–5, Xen. *Symp.* 2.10, all passages involving Socrates and so reinforcing L.'s evocation of Pl. *Symp.* (unlike the superficially similar οὔτε ... ἀσκόπως, 4.31.1n.). Readers have been led (4.13.1) to expect one λόγος ἐρωτικός, delivered at 4.16.2: this second is a surprise.

οὐδεὶς ... πολυπραγμονεῖ 'No lover pays too much attention to that'; cf. μὴ πολυπραγμόνει Pherecrates fr. 163.2 K–A.

ἑάλωκε 'he is caught by love'; cf. Ch. 6.3.3, 8, X.Eph. 2.3.2, etc., Ach.Tat. 1.4.5, etc., Hld. 2.25.1, 4.10.6.

4.17.4 φυτοῦ τις ἠράσθη: Xerxes allegedly fell in love with a plane tree (Hdt. 7.31, elaborated by Aelian, *VH* 2.14).

ποταμοῦ: Tyro, daughter of Salmoneus, fell in love with the river Enipeus (*Od.* 11.238–40).

θηρίου: presumably Pasiphae's passion for the Cretan bull, which fathered the Minotaur.

κάλλους δὲ ἐλευθέρου: Gnathon's praise of D.'s beauty is a response to its unusual quality (cf. 1.7.1) but ironically diagnoses the free birth which will prevent Gnathon possessing him.

4.17.5 ὑακίνθωι ... ὁμοίαν: at 1.16.4n. D. compared his own dark colour to that of the hyacinth, evoking Theoc. 10.28–9, but here Gnathon's phrase echoes *Od.* 6.229–31 (again 23.156–8) κόμας, ὑακινθίνωι ἄνθει ὁμοίας, of Odysseus beautified by Athena. L. may also hint at Hyacinthus, once object of Apollo's desire (cf. Branchus, 4.17.6). Hyacinths may suggest that a *locus amoenus* was suitable for seduction at Anacreon fr. 346 i.7–9 *PMG.*

ὑπὸ ταῖς ὀφρύσιν: since D.'s eyebrows are compared to the gold setting of a ring they are implied to be attractive in themselves; cf. Ach. Tat. 1.4.3. L. may (cf. 4.17.6n.) recall [Theoc.] 20.24 τὸ μέτωπον ὑπ' ὀφρύσι λάμπε μελαίναις, a cowherd's self-praise after rejection by a picky city-girl.

καθάπερ ἐν χρυσῆι σφενδόνηι ψηφίς: comparison of D.'s eyes to a jewel set in gold recalls the gold- and silver-working simile of *Od.* 6.232–5 (= 23.159–62); for erotic praise of bright eyes cf. ὄμμα γοργόν, Ach.Tat. 1.4.3.

ἐρυθήματος μεστόν: for the same expression cf. Ch. 6.3.1, where it marks the Persian king's feelings of passion; for a highly-coloured complexion that is, as here, simply attractive cf. Ch. 6.4.5 ἐρυθήματος πλῆρες, Ach.Tat. 1.4.3.

τὸ δὲ στόμα λευκῶν ὀδόντων ὥσπερ ἐλέφαντος: praise of white teeth is not common, but see Ael. *VH* 12.1 on Aspasia, Philostr. *VS* 2.5.570 on Alexander Peloplaton. L. recalls Polyphemus' self-praise as voiced by Damoetas to Daphnis at Theoc. 6.36–7 τῶν δέ τ' ὀδόντων | λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο, fusing it with Theoc. 15.123–4 ὢ ἔβενος, ὢ χρυσός, ὢ ἐκ λευκῶ ἐλέφαντος | αἰετοὶ οἰνοχόον Κρονίδαι Διὶ παῖδα φέροντες, and thus anticipating the reference to Ganymede in 4.17.6.

4.17.6 γλυκέα φιλήματα: both D. (1.18.1) and by implication Lycaenion (3.17.2) have termed kisses 'sweet'; cf. Ach.Tat. 2.8.1 (at length), 37.7, etc.

θεοὺς ἐμιμησάμην: cf. 1.3.1n.

ἔσχεν αὐτὸν Ἀφροδίτη 'Aphrodite took him'. Their son was Aeneas. As often, L. varies the construction of his three examples within a *tricolon auctum*, just as the precedent himself has different occupations – oxherd, goatherd, shepherd. L. may be influenced (cf. 4.17.5n.) by the longer list in [Theoc.] 20.34–41 – Anchises, Adonis, Endymion, Attis, Ganymede; but both Anchises (*Il.* 5.312 and the *Homeric Hymn to Aphrodite*; cf. Theoc. 1.105–6) and Ganymede (e.g. Theoc. 15.123–4) are well-known examples.

αἶγας ἔνεμε Βράγχος: Apollo rewarded Branchus for sexual favours with the gift of prophecy, and although he came to a bad end it was from him that the priestly family at Didyma (sometimes called simply Branchidae, e.g. Paus. 7.5.4) claimed descent. The myth is recondite, but was the subject of Callimachus' *Branchus* (fr. 229 Pfeiffer) and mentioned in his *Iambi* (fr. 194.28 Pfeiffer), and (with a focus on Apollo's *eros*) by Luc. *Dom.* 24, *DDeor.* 6.2, Philostr. *Epp.* 5 and 8.

Γανυμήδης son of Tros, was carried off by Zeus's eagles (cf. 4.17.7) to be his lover and cupbearer to the gods, an episode widely represented in literature (e.g. Luc. *DDeor.* 8) and art (*LIMC* IV Ganymede nos. 92–266).

ὁ τῶν ὅλων βασιλεύς: i.e. Zeus. For the expression cf. Dio of Prusa, *Or.* 36.37, Aristides, *Or.* 12.23 L–B, Aristides (?), *Or.* 35.24–5 Keil.

4.17.7 μὴ καταφρονῶμεν ... τοῖς Διὸς ἀετοῖς: Gnathon's peroration neatly reverses the implication of Astylus' dismissive phrase νέμοντι αἶγας μειρακίωι (4.17.2) and blends in a conceit that reworks the Ganymede *exemplum*. As Astylus' reaction at 4.18.1 shows, L. expects his rhetoric to be admired.

4.18.1 ὡς μεγάλους ... σοφιστάς: cf. Xen. *Cyr.* 6.1.41 νῦν τοῦτο πεφιλοσόφηκα μετὰ τοῦ ἀδίκου σοφιστοῦ τοῦ Ἔρωτος, spoken by Araspas, lover of Pantheia (a story famous in the earlier third century: cf. Philostr. *VS* 1.22.524) and picked up by Ach.Tat. 5.27. Astylus also evokes well-known lines from Eur. *Stheneboia* fr. 663 Kannicht: ποιητὴν δ' ἄρα | Ἔρως διδάσκει, κἂν ἄμουσος ἦι τὸ πρίν ('Love instructs a man to be a poet, even if he did not know the Muse before'), much quoted by Plut., and picked up by lines which Σ Theoc. claims to be a response by Nicias of Miletus to Theoc. 11: ἦν ἄρ' ἀληθὲς τοῦτο, Θεόκριτε· ἧ γὰρ Ἔρωτες | ποιητὰς πολλοὺς ἐδίδαξαν τοὺς πρὶν ἀμούσους (*Suppl. Hell.* 566). L. hints at the fusion of poetic and sophistic traditions that his own work exemplifies and invites readers to wonder whether he too owes his skill to his subject Eros (cf. pr.).

ἐπετήρει καιρόν: cf. 4.12.4n.

ἀκούσας δέ ...: words overheard by a concealed character, and one character calling another outside to communicate information (4.18.2), are familiar in comedy; a particular play need not lie behind this scene.

νεανίσκον: in L. otherwise only of rich young men (cf. 2.13.2n.), so here perhaps hinting that D. seems fit to join the urban élite.

ἐμπαροίνημα 'object of drunken lust'. The noun appears only here before the twelfth century (cf. πρωτοφορήματα, 3.12.2n.); but ἐμπαροινεῖν at Jos. *Ap.* 1.8, etc. and Luc. *DDeor.* 8.4, etc. cautions against concluding ἐμπαροίνημα to be a neologism or emending to παροίνημα (the MSS reading at 4.19.5n.).

καταλέγει πάντα: see 2.30.3n.

4.18.2 ἀποθανεῖν: see 4.16.2n.

οἰχόμεθα 'we are finished', i.e. disaster threatens; cf. Hld. 7.25.3 οἴχεται τὰ καθ' ἡμᾶς. For a slightly different use cf. 4.16.2n.

ἥκει καιρός: cf. Lycaenion at 3.15.5n., 4.29.1. In each case a third party's decision that the time to act has come crucially affects the couple's situation. The crisis is indeed a plausible reason for disclosing D.'s origins and tokens, though see 3.31.1n. For ἐκκαλύπτειν see 1.32.4n.

4.18.3 ἔρημοι μὲν διάξομεν ἐγώ τε καὶ σύ: the whole phrase is Jackson's persuasive emendation, to explain the next phrase ἔρημοι δὲ αἱ αἶγες, but only the words ἔρημοι μέν can be any more than *exempli gratia*.

βοῦς, φασίν, ἐν αὐλίωι: as a marginal comment (perhaps by Zacharias Kalliergis) in **V** notes, this is a proverb. It was explained by the second-century Atticist Pausanias (β 18 Erbse); Hesych. β 969 s.v. βοῦς ἐν αὐλίωι

notes that it signified uselessness, citing Cratinus fr. 34 K–A; For φασίν to mark proverbs cf. 1.22.1, 2.2.6.

καὶ ὅτι εὗρον … καὶ ὅπως … καὶ ὅσα …: the repetition of εὗρον 'I found' in each of the three balanced but varied limbs of the tricolon (the variety based on a superficial distinction between ἐρῶ … μηνύσω … δείξω) hammers home the fundamental fact of the story, that D. was once found, and raises expectations that his identity will be 'found' soon.

ἐκκείμενον … τρεφόμενον … συνεκκείμενα: Lamon's phraseology recalls that of his account to Myrtale at 1.3.2, itself picking up pr.2; cf. again 4.19.4.

μηνύσω: the verb's first use by L. at 1.27.4 also concerned revelation of origins not obvious from appearance.

ὁ μιαρός 'filthy', often of transgression of sexual norms (as early as Alc. fr. 347 γύναικες μιαρώταται, known to L. (1.23.1n.), Plut. *QC* 7.1.1 = *Mor.* 697f and Ath. 1.22e, 10.430b); cf. similarly X.Eph. 2.6.1, Philostr. *VA* 1.10, 5.33. For wider contexts where the action affects sexual relations cf. Ch. 1.4.4, etc.

οἷος ὢν οἵων ἐρᾶι 'what his own status is and what the status of the object of his desire'.

μόνον: cf. 3.29.4n., 31.4.

4.19.1 ταῦτα συνθέμενοι: the verb is not uncommon for 'agree' (cf. pr.2, 2.38.2, 3.27.1, 4.37.1), but the participial phrase has a historiographic pedigree (Hdt. 1.82.4 συνθέμενοι ταῦτα; Thuc. 3.114.4 ταῦτα ξυνθέμενοι); Ch. 1.4.8 has a similar transitional formula συνέθεντο ταῦτα.

τῶι πατρὶ προσρυείς 'rushing up to his father'. προσρεῖν with dat. and a personal subject is first found in Parthenius, 7.1, and continues in imperial writers: Plut. *Brut.* 16.2, *Amat.* 16 = *Mor.* 760a, Philostr. *VS* 2.30, [Luc.] *Am.* 8, perhaps taking authority from the absolute use at Men. *Dysc.* 225.

καταγαγεῖν 'bring back', from Astylus' urban perspective; cf. Pl. *Critias* 118d τήν τε ἐκ τῶν ὀρῶν ὕλην κατῆγον εἰς τὸ ἄστυ.

ὡς καλόν τε … δυνάμενον: for the tricolon cf. intro. p. 15.

ἀγροικίας κρείττονα: already of the couple's beauty at 1.7.1.

ταχέως … δυνάμενον 'perhaps capable of quickly being taught city ways too by Gnathon'. This recalls D.'s proven ability to learn the country skills (ever since 1.8.2), reminds readers that it is not yet certain how well he has learned what Lycaenion taught him, and raises concern that his corruption by τὰ ἀστικά and their ἐρωτικὴ μυθολογία (4.17.3) will destroy his relationship with C.

4.19.2 εὐηγγελίζετο: cf. 3.33.1n.

θεραπεύσει: the rustics' duties of tendance have been foregrounded earlier in the book (4.1.3, 4.4.1, 3 and 4); here L. stresses the reversal that would ensue if D. were to become a θεράπων of men (cf. 4.23.1) and another were to tend his flocks (cf. 4.25.2).

δύο ... αἰπόλους: Astylus' promise matches Lamon's claim that D. doubled the flock (4.14.3).

ὁμόδουλον: cf. 4.19.1.

4.19.3 συνερρυηκότων: both the verb and its perf. participle are Attic.

ὁμόδουλον: cf. 4.19.1.

αἰτήσας λόγον: cf. Ach.Tat. 7.7.2 αἰτήσας κἀγὼ λόγον.

ἤρξατο λέγειν: L. uses the same phrase to introduce Dryas' parallel revelation at 4.30.2 (cf. 3.22.4 ἤρξατο μυθολογεῖν, 1.19.1 ἀρξάμενος). After only two classical instances (Pl. *Tht.* 161c7, Aeschines, 3.50) the expression gains currency in Hellenistic (Plb. 15.6.4, etc.; D.S. 16.92.3) and imperial Greek (10 times in Jos., Ch. 2.5.10, etc., Ach.Tat. 8.9.1), especially at a more popular level (3 times in *Vit.Aesop.*, 12 times in *NT*), but it is avoided by Atticists.

γέροντος: cf. 4.10.1n.

ἐπόμνυμι ... ψεύσομαι: oaths supporting speakers' claims are common in Attic oratory and the novels (cf. 2.4.4, Ch. 3.2.5); Pan and the Nymphs are natural gods for Lamon to invoke, as did the couple in their respective oaths at 2.39.1–2 (cf. 3.10.3), 4.22.4n.

4.19.4 πατέρες 'parents', a post-classical use, again 4.33.1; cf. D.S. 21.17, Alciphr. 3.40, *CIG* 3118.2 = Kaibel 227.2 from Teos: ἤ τίνες ο<ἱ> πατέρες τὴμ μελέην ἔτεκον;

ἴσως ... ἔχοντες: a plausible explanation for exposing a child – and it turns out to be correct (4.24.1).

ἐκκείμενον ... τρεφόμενον: cf. 4.18.3n.

ἣν ... ἔθαψα: the first mention of the she-goat's burial (cf. 4.32.4n.). The *Anthology* preserves 'literary' epitaphs for dead animals, assembled at *Anth.Pal.* 7.189–216, e.g. Anyte, *Anth.Pal.* 7.202 (= *HE* 704–7, on a cock: cf. that on a cicada, 1.14.4n.); Pollux 5.48 (= *HE* 700–3) cites another by her on a dog, and two inscribed epitaphs for dogs survive from Lesbos (*IG* xii 2.458, 459). None survives for a goat, which would be lucky not to be eaten before reaching old age: Lamon's claim both underlines the goat's special place in D.'s biography and perhaps hints that he could show the grave if his story were doubted.

περικήπωι 'adjacent garden', again 28.2, 29.4, a sense first found in literature in D.S. 34/5.2.13, though earlier in documents (e.g. *PCair. Zen.* 193.8, third century BC). This kitchen garden is not the same as Dionysophanes' παράδεισος (4.1.3), but they are close to each other: see 4.28.2–29.

4.19.5 εὗρον: for the asyndeton cf. intro. pp. 15–16.

συνεκκείμενα: cf. 4.18.3n.

τύχης ... μείζονος: cf. 1.2.3.

εἶναι ... οὐχ ὑπερηφανῶ: apart from the participle ὑπερηφανέοντες at *Il.* 11.694, the verb (cf. 3.30.5) is post-classical (LXX *Ne.* 9.10, Plb. 6.10.8)

and its construction with an inf. is found only here and Jos. *AJ* 4.8.23 (with a *v.l.* ὑπερηφανεύειν).

καλοῦ καὶ ἀγαθοῦ δεσπότου 'of a master who is a fine gentleman'. The phrase καλὸς (τε) καὶ ἀγαθός, common in classical Attic to describe élite citizens, appears in the novels only here and four times in Hld. (2.23.1, etc.).

περιιδεῖν γενόμενον: cf. 3.16.3n. The phrase's reappearance may ask us to contrast D.'s threatened sexual exploitation by Gnathon with his initiation by Lycaenion.

παροίνημα: cf. 4.18.1n. ἐμπαροίνημα. παροίνημα is found only here and (paired with ἐνύβρισμα) at Plut. *De glor. Ath.* 8 = *Mor.* 350c.

ἐπὶ γυναικῶν ἔργα 'to play the part of women'.

σπουδάζει: cf. 4.17.2n.

4.20.1 ἀφῆκε δάκρυα: classical (e.g. Aeschines 3.153), but often in Ch. (1.3.6, etc.).

θρασυνομένου καὶ πληγὰς ἀπειλοῦντος 'began to bully him and threatened him with a beating'.

ἐκπλαγείς: the reaction of Myrtale at 1.3.2 and D. at 4.18.2.

τὴν ὀφρὺν ... τοξοποιήσας 'looking daggers at him' (lit. 'making his eyebrows like bows'). Like Alciphron 2.16.2 τοξοποιεῖ τὰς ὀφρῦς, L. probably takes his phrase from Ar. *Lys.* 8: οὐ γὰρ πρέπει σοι τοξοποιεῖν τὰς ὀφρῦς.

ἀνέκρινε 'began to cross-examine'. ἀνακρίνειν has a judicial colour.

μηδὲ ὅμοια πλάττειν μύθοις: L. recalls the phrase ψεύδεα πολλὰ ... ἐτύμοισιν ὅμοια, used of the false tales of Odysseus (*Od.* 19.203) and of the Muses (Hes. *Theog.* 27), planting the allusion to remind us of the uncertain status of his own story – is it or is it not a μῦθος (cf. 2.27.2 and intro. pp. 4–5)? The tale that Lamon claims to be true is, after all, L.'s own narrative. Although πλάττειν is common in the novels, as elsewhere, for fabrication of false or deceptive stories within a narrative (e.g. Ch. 1.10.6, Ach.Tat. 6.3.4, Hld. 5.22.6), it is also used of fictional narratives themselves, e.g. Xenophanes fr. B 1.22 West πλάσματα τῶν προτέρων; later Julian may use πλάσματα of novels: ὅσα δέ ἐστιν ἐν ἱστορίας εἴδει παρὰ τοῖς ἔμπροσθεν ἐπηγγελμένα πλάσματα παραιτητέον, ἐρωτικὰς ὑποθέσεις καὶ πάντα ἁπλῶς τὰ τοιαῦτα, *Ep.* 63, p. 301b = 89, p. 189 Bidez.

4.20.2 ἀτενής 'insistent'; cf. Ar. *Wasps* 730.

καὶ ἐδίδου ... εἰ διαψεύδεται 'offered himself for torture to see if he was lying'. For βασανίζειν with εἰ cf. Arr. *Epict.* 2.14.16, Philostr. *VA* 2.30. Torture of slaves to establish the truth was regular in Greek and Roman judicial systems.

<παρα>καθημένης τῆς Κλεαρίστης 'with Clearisté seated next to him'. The simple verb καθημένης offered by the MSS must be emended.

ἐβασάνιζε 'checked through', a weaker sense of the verb than that immediately before, but suggesting a contrast: Dionysophanes (like Ch.'s

Dionysius) is a sympathetic character, and subjects Lamon's words, not his person, to pressure.

ἔπλασεν: cf. 4.20.1n.

οὐ γὰρ ... γενέσθαι: for the assumption that city folk are more beautiful than those in the country see 1.7.1, 4.11.2, 19.1.

εὐτελοῦς 'undistinguished'; cf. Ch. 4.3.1, and already Aes. *Th.* 491. Dionysophanes is politer than Dryas when he reached the same conclusion (3.32.1).

4.21.1 ἐδόκει: for the asyndeton cf. introd. pp. 15–16.

μαντεύεσθαι 'guess': cf. Ch. 2.5.6, Ach.Tat. 7.2.1, Hld. 6.5.3 and L. 3.15.3 καταμαντευομένη; not a common classical usage, though found at Arist. *GA* 765a27.

εἰ ... τύχης 'to see whether they marked a distinguished and more esteemed station in life'. λαμπρός is used of social distinction at all periods from Hdt. 6.125.1 onwards; in the novels cf. X.Eph. 2.8.1, and of τύχη Hld. 6.15.4, 7.13.2. ἔνδοξος, only here in L., is common in Xen. and Plato, and a favourite of Ch. (e.g. 8.7.12 of γένος).

ἐν πήραι παλαιᾶι: two of L.'s three uses of παλαιός are of a πήρα, here and 2.3.1: there it marks Philetas' age, here the time that has passed since D.'s exposure (πῆραι in regular use would be replaced; cf. 3.15.3). Both cases, like the παλαιῶν ποιμένων ποιήματα (2.31.2), give L.'s story a sense of temporal depth.

4.21.2 ἐπέβλεπε 'looked carefully at'. ἐπιβλέπειν is not common (in the five novelists only here, 1.13.4, Hld. 5.7.3). It may be drawn from Pl. *Phd.* 63a1, though it is common in Plut.

χλαμύδιον ... ἐλεφαντόκωπον: see 1.2.3n.

πόρπην χρυσήλατον: at 1.2.3 the clasp was simply termed χρυσῆ, but the higher emotional register of this scene invites the grand compound adj. (perhaps evoking Attic tragedy); cf. Aes. *Th.* 644, Soph. *OT* 1268, Eur. *Hipp.* 862, etc.): but L. may also have noticed its frequent use by Ch. (1.6.2, etc.). Its only appearance in X.Eph. is in a verse epigram, 1.12.1.

μέγα βοήσας: the last loud shout had been that of D. on first seeing C. safely back (2.30.1), another crucial moment of recognition. These critical turning-points (like D.'s reaction to C.'s abduction, μεγὰ βοῶν at 2.21.3) contrast sharply with L.'s only other uses of μέγα βοᾶν, when C. twice screams in the comic cicada scene (1.26.2 and 3).

4.21.2–3 ὦ Ζεῦ δέσποτα ... φίλαι Μοῖραι: Dionysophanes' words are an urban reprise of Dryas' rustic exclamation when he begins to suspect D.'s origins, ὦ δέσποτα Πὰν καὶ Νύμφαι φίλαι at 3.32.2: Dryas' last two words are echoed by Clearisté's φίλαι Μοῖραι. The Fates, Μοῖραι, appear only here in L., once in Ach.Tat. 1.3.2, often in Hld. (e.g. 2.26.5); they received cult in several places (e.g. at Olympia, Paus. 5.18.5, Amorgos,

Cos, etc.) and Pindar fr. 41 (quoted by Paus. 7.26.8) presented Τύχη (cf. pr.1n.) as the most powerful Μοῖρα. Ch., Ach.Tat. and Hld. (unlike X.Eph. and L.), often attribute an event to μοῖρα (sing.). The recognition scene here exploited for full emotional effect has its ancestry in *Od.* 16.181 ff. (Odysseus and Telemachus), Eur. (esp. *Ion*; cf. 4.28.3n.) and New Comedy; ἀναγνώρισις was identified by Arist. *Po.* 1452a33 as crucial to tragedy's creation of emotion. In the novels only L.'s and Hld.'s plots have recognition of children by parents (and of a parent by children, Hld. 7.7), but all four novelists other than L. set up reunions of lovers that involve some degree of mutual recognition.

4.21.3 συνεξεθήκαμεν: cf. 1.3.2 συνεκθέντα.

Σωφρόνην: cf. the nurse Sophrone in Men. *Epit.*, and Terence, *Eunuchus* and *Phormio.* Comedy colours much of Book 4 and may be L.'s source for the name (as perhaps Aristaenetus' for his nurse at 1.6). Provision of circumstantial detail new to Lamon and to readers adds realism.

οὐκ ἄλλα ... ταῦτα: L. uses a common Greek mode of emphasis, stating the same fact both negatively and positively.

4.22.1 περιττῆς: see pr.1n.

4.22.2 ῥίψας τὴν πήραν καὶ τὴν σύριγγα: L. contrasts D.'s pastoral gear with the urban *himation* Astylus has just thrown off (4.22.1) to run and find him: the scene refashions that of Tityrus running off to fetch Philetas' syrinx ῥίψας τὸ ἐγκόμβωμα (2.33.3).

τῆς μεγάλης πέτρας: we have read of several cliffs – where Pan's syrinx was heard (2.26.3, 28.3; but this is 10 stades away); where the eagle had its eyrie (3.16.2); where the Methymnan boat was wrecked (3.27.3). If L. means any of these, it is probably the last, unless it is the σκοπή τις μετέωρος of 2.30.1. L. reworks the goatherd's suicide threat at Theoc. 3.24–5: τὰν βαίταν ἀποδὺς ἐς κύματα τηνῶ ἀλεῦμαι, | ὥπερ τὼς θύννως σκοπιάζεται Ὄλπις ὁ γριπεύς; cf. the shepherd Lacon at Theoc. 5.14–16.

4.22.3 τὸ καινότατον: see 3.30.2n, 4.8.1n. D.'s death at the very moment of recovering his lost identity would indeed be an odd literary choice, admitting the conventions of tragedy rather than (as especially in Book 4) comedy.

4.22.4 τὴν αἶγα εἶπε 'has told us about the goat'.

ὄμνυμι ... ψεύδομαι: Astylus' oath recalls Lamon's (4.19.3) and his father's sacrifice to the Nymphs (4.13.3); that he too swears by the Nymphs underlines his growing bond with D.

4.23.1 πλῆθος τὸ λοιπὸν ἐπιρρεῖ: perhaps a well-established metaphor (cf. πλῆθος ἐπέρρει, X.Eph. 5.7.3); but L. may recall one or more of three texts each of which contributes to his work elsewhere: Pl. *Phdr.* 229d7 ἐπιρρεῖ δὲ ὄχλος τοιούτων Γοργόνων; Xen. *Cyr.* 7.5.39 ὁ δὲ ὄχλος ... ἐπιρρεῖ; Theoc. 15.59 ὄχλος πολὺς ἄμμιν ἐπιρρεῖ.

θεραπόντων ... κλάοντες: L. uses asyndeton (cf. intro. pp. 15–16) to highlight the excitement; cf. 2.34.1n., 3.33.2. The θεράποντες and θεράπαιναι here are the people termed οἰκέται at 4.13.1, but with more focus on their attention to their master's needs (cf. 4.34.3, 4.27.2): they are of course δοῦλοι, but in the atmosphere of rejoicing L. avoids that abrasive term, unlike the insensitive Gnathon at 4.17.1 and 4, Lamon in his plea at 4.19.5, or D. in his realistic re-assessment at 4.28.3; see further Bowie forthcoming.

4.23.2 προσεστερνίζετο: 'clasped to his breast', a verb not found in literary texts before Jos. *AJ* 2.9.7; cf. Soranus 1.106, Pollux 2.162, Σ Theoc. 3.48, *SEG* 34.1259 (a flowery lament inscribed at Claudiopolis, Bithynia, first century AD).

περιβολῶν: all 13 instances so far have been embraces of D. and C., whether affectionate or sexual; the use of περιβολαί here, like the remark ἐξελάθετο καὶ Χλόης, prompts readers to worry about what will happen to C. (cf. 4.25.3).

οὕτω ... πιστεύεται 'So rapidly does nature win trust'. L. presents D.'s immediate bonding with his long-lost parents as yet another illustration of the power of φύσις: cf. 3.18.4n., intro. pp. 12–14.

πρὸς ὀλίγον: see 3.4.1n.

πολυτελῆ: a mark of urban wealth; cf. 4.16.3 (of τροφή).

4.24.1 ὦ παῖδες: Dionysophanes' address establishes his two sons in their now equal status.

χρόνου διελθόντος ὀλίγου: already at X.Eph. 1.10.3 (cf. 5.7.1 χρόνου διελθόντος), otherwise not in the novels. Its use elsewhere is patchy: Hdt. 9.16.3 χρόνου δὲ ὀλίγου τινὸς διελθόντος, Dem. 23.153, Isoc. *Hel.* 41; Plut. *Agis* 39.4 ὀλίγου δὲ χρόνου διελθόντος, etc.; Aristides, *Or.* 23.50 Keil χρόνου βραχέος διελθόντος; not in Thuc., Arr. or App. Its restriction in the other novels to X.Eph. might suggest that L. sees it as simplistic.

οὐ γνωρίσματα ... ἀλλ' ἐντάφια: more rhetorically impressive than plausible, given the regularity of exposure with γνωρίσματα, in literature and presumably life, to secure later recognition. Hld. 4.8.8 replays the contrast with a different logic.

4.24.2 Τύχης: personified by L. only here and 3.34.2, though frequently by Ch. (1.10.2, etc.), Ach.Tat. and Hld. (9.2.1, etc.), as in other literature (e.g. the prologue-speaker of Men. *Asp.*) and in cult. In the other novels authors and characters ascribe important developments in their story to Τύχη, whereas the role Dionysophanes gives her here (and Daphnis at 3.34.2) marks their limited understanding: in L.'s plot it is Eros who writes the script.

ὁμοίαι νόσωι μιᾶς ἡμέρας: the pathos of death on the same day is sometimes brought out in epitaphs both literary and epigraphic, e.g. Call. *Anth.Pal.* 7.517 (= *HE* 1193–8), Apollonides, *Anth.Pal.* 7.378

(= *GP* 1149–52, *GVI* 1718), anon. *Anth.Pal.* 7.323 (= *GVI* 1716), *GVI* 845 (Panticapaeum, second or first century BC: a mother and three children are killed by a single καιρός). For aCeariste who lost a son see 4.13.1n.

προνοίαι θεῶν: cf. 1.8.1n. (of both D. and C.), 4.36.1 (C.).

πλείους ... χειραγωγούς 'more hands to guide us', in old age; cf. Philostr. *Her.* 51.4. The noun χειραγωγός is first used literally at *Act.Ap.* 13.11, Plut. *An seni* 21 = *Mor.* 794d (cf. Philostr. *Her.* 51.5), first metaphorically by Plut. *De fortuna* 3 = *Mor.* 98b; cf. 1.21.5n. χειραγωγήσαντες, 4.12.3n. (χειραγωγίαν).

4.24.3 μήτ' οὖν ... οὐδέν: Dionysophanes' speech proceeds from explanation to self-defence, supporting his appeal to D. by the claim, not strictly true, to have acted unwillingly, and his appeal to Astylus by a γνώμη.

κρεῖττον γὰρ ... οὐδέν: a regular form of gnomic praise; see *Theognidea* 1074 κρεῖσσόν τοι σοφίη καὶ μεγάλης ἀρετῆς (cf. 218, etc.), Eur. *Andr.* 896, *Or.* 1155. For a high value set on brothers cf. Soph. *Ant.* 905–15, Hdt. 3.119.6. Hld. too (7.7) presents a father (Calasiris) making efforts to reconcile brothers.

χρημάτων ... ἐρίζετε: for the same trope cf. 3.24.2 ταῖς ἀηδόσιν ἐρίζουσα.

βασιλεῦσιν: the timelessness of L.'s setting allows readers to take these as Roman emperors (regularly βασιλεῖς in high-register imperial Greek), an interpretation that could prompt reflection on Greek élites' subordinate status in the Roman empire; cf. Bowie forthcoming.

4.24.4 χρυσόν ... κτήματα: for the asyndeton cf. intro. pp. 15–16.

μόνον ... δίδωμι: for land exempted from general dispensations cf. *Syll.*[3] 141.5 ἐξαίρετον οἰκόπεδον, Ch. 4.2.2 χωρίον ... ἐξαίρετον; hence χωρίον ἐξαίρετον metaphorically Aristides, *Or.* 2.371 L–B, 4.11 L–B.

4.25.1 ἀναπηδήσας: see 1.17.1n.

αἵ που ... σύριγγα τὴν ἐμήν: the rustic naivety of D. suddenly remembering his goats is underlined by mention of the pipe used to control them (cf. 4.14.3–15.3). Luc. *DDeor.* 10.2 uses the same conceit of Ganymede; see intro. p. 19. L. teases his reader with the prospect that D. will remember and rejoin C. too, but the decision to send somebody else to water his goats defeats that expectation.

4.25.2 ἡδὺ πάντες ἐξεγέλασαν: cf. 3.22.4n. Here the company's laughter is patronising, like that of Amphinomus at *Od.* 16.354 (ἡδὺ δ' ἄρ' ἐκγελάσας) and Antinous at *Od.* 18.35.

οἱ δὲ θύσαντες ... συνεκρότουν 'and they began to get together a symposium, sacrificing to Zeus Soter'. Since the libations that ritually opened a classical symposium included one to Zeus Soter (the third: cf. Aes. *Ag.* 1386–7 with Fraenkel *ad loc.*), L. probably means us to understand the sacrifice as a preliminary stage of the party. As at 4.17.3, the symposium is seen as an institution both urban and élite: L. never uses

συμπόσιον of a party held by his rustics: the nearest is when Pan is made a figurative συμπότης (2.32.2n.).

συνεκρότουν: of a σύνδειπνον, Plut. *De cupiditate divitiarum* 10 = *Mor.* 528b; of a ποτόν Luc. *Gall.* 12.

ὥσπερ ἱκέτης: seeking refuge as a suppliant (ἱκέτης) at a temple was a regular resort for evading punishment or hostile violence in all periods of ancient Greek society; cf. Schlesinger 1933, Rigsby 1996. L.'s readers would know of temples entitled to offer asylum in *provincia Asia*, e.g. those of Artemis at Ephesus and Aphrodite at Aphrodisias, and of many cases in classical literature, not all successful – e.g. Cassandra, Cylon (Hdt. 5.71), Cleomenes (Thuc. 1.133). The convention is used in other novels, e.g. Ach.Tat. Books 7–8. For other types of ἱκεσία see 2.19.1n., 4.10.1–2.

4.25.3 ταχείας δὲ φήμης ...: this and pr.1 are L.'s only uses of φήμη, which never appears in X.Eph. or Hld., but is a major player in Ch.'s narrative, with 15 appearances, 3 with the epithet ταχεῖα (2.3.8, 3.3.2, 3.4.1). On its role in Ch. (and its relation to *fama* in Virg. *Aen.* Book 4) see Tilg 2010 ch. 7, Hardie 2012: 115–16. Elsewhere in first- to third-century AD literature φήμη has the epithet ταχεῖα only at Philostr. *VS* 2.27.619. Ach. Tat. gives Melite a brief reflection on the power and unreliability of φήμη (6.10.3–5, picking up 6.9.3). All three writers may respond (in different ways) to Ch.: cf. intro. p. 6.

Δάφνις ... ἀγρῶν: L.'s chiastic juxtaposition, bringing αἰπόλος and δεσπότης together (cf. 2.31.3n.), highlights the paradox of the lowest grade of rural slave becoming master of the estate.

ἅμα ἕωι: this makes clear what was implicit at 4.25.2 (cf. τὴν νύκτα), that the celebratory symposium closed the momentous day that had begun with Dionysophanes' arrival on his estates (4.13.1); there is no earlier indication of a night passed by the entourage in the country.

συνέτρεχον: L.'s only other use of συντρέχειν has been shortly before, of D.'s goats responding to his musical commands (4.15.3–4n.), where (as perhaps implicitly here) we are explicitly invited to compare the docility of goats and servile retainers; cf. Bowie 2004, forthcoming.

4.26.1 κατεῖχε ... ἐσομένους 'made them all stay so that after the rejoicing they could also take part in the banquet'. No banquet had so far been advertised (the previous evening's symposium is different), but L. takes a major celebration for granted. As at 2.24.3n., εὐφροσύνη refers to rejoicing prompted by recovering a lost son (in both cases D.)

πολλὰ δὲ ἄλευρα 'much wheat-flour', for making bread (cf. 3.10.2). Readers might suspect, though L. is not explicit, that the herdsfolk's bread (3.7.1, 10.2) was made with barley meal while the estate's wheat (1.1.2) was reserved for consumption or sale by the city-dwelling landlord Dionysophanes.

ὄρνιθες ἥλειοι, χοῖροι γαλαθηνοί, μελιτώματα ποικίλα: the fare regular at urban banquets (cf. 4.16.3); the young Methymnans have already been described as hunting water-fowl (2.12.4). Marshes are never explicitly mentioned as part of the estate, but they can be inferred from the availability of reeds (1.10.2 etc.). Dryas' banquet was simpler, with bread, meat and (thanks to D.'s arrival) birds and cakes (3.7.1, 9.1–3). That meat will have been sheep or goat, since pigs are not mentioned in the couple's immediate pastoral circle (though others are assumed to keep them, here and 3.3.4), and what Dryas sacrificed was a ram (3.10.1).

καὶ ἱερεῖα δὲ πολλὰ … ἐθύετο: readers may imagine that as earlier (2.30.5–31.2) goats will be sacrificed to Pan and the Nymphs.

4.26.2 πάντα … τοῖς θεοῖς: many literary epigrams, presumably imitating real life, commemorate the dedication of tools of a now abandoned trade. Closest to L. is *Anth.Pal.* 6.177 = Theoc. *Ep.* 2, cited at 1.15.2n., a poem L. knows, and here, as elsewhere in portraying D., recalls (see intro. pp. 2–3). But there are also similarities in Leonidas, *Anth.Pal.* 6.35 (= *HE* 2255–60), a dedication of rustic gear to Pan; for other trades see Leonidas, *Anth.Pal.* 6.13 (= *HE* 2249–54) and 6.4 (= *HE* 2283–90) fishermen, *Anth.Pal.* 6.296 (= *HE* 2271–6) a hunter. D.'s offerings correspond to the four objects dedicated by earlier shepherds in the Nymphs' cave (γαυλοί, αὐλοὶ πλάγιοι, σύριγγες, καλαύροπες, 1.4.3). That these dedications at the work's beginning are now echoed by those made by D. (and shortly by C., 4.32.3) of their pastoral gear, in themselves symbols of closure, further adumbrates the novel's approaching end.

τῶι Διονύσωι: Dionysus appeared in D.'s competition speech (1.16.4), and as the honorand of the vintage festival (2.2.1) and Dryas' winter sacrifice (3.9.2, 10.1); but neither the book's dedication to Eros, Pan, and the Nymphs (pr.3) nor the couple's cultic acts hitherto prepare us for this dedication by D. (cf. 4.3.1n.), and when C. refers to this offering (4.27.2n.) she omits Dionysus. He is here partly as a mark of D.'s bonding with Dionysophanes, whose name and temple mark a special relationship with Dionysus, and partly to remind us (as dedications simply to Pan and the Nymphs might not) that Eros does *not* yet receive a dedication: his (and L.'s) work has yet to be completed. That Eros is offered cult neither here nor earlier, despite Philetas' account of his divinity, but only at 4.39 after the couple's marriage, synchronises their perception of him as a god with their accomplishment of his ἔργα.

L.'s distribution of offerings between the gods is not wholly arbitrary, though most or all might in principle have been dedicated to the Nymphs (cf. 1.4.3) or to Pan (cf. Theoc. *Ep.* 2, above). Pan is especially linked to the syrinx (cf. 2.34, 4.3.2, Theoc. 1.128, *LIMC*) with which it is natural to associate the αὐλοί. Γαυλοί, containers for liquid, including nutritious milk, suit the Nymphs and are absent from Theoc. *Ep.* 2.

οὓς αὐτὸς ἐτεκτήνατο: new information, chiefly to underline the simplicity of D.'s life: cf. 1.10.2 (D. makes a syrinx), 19.2n. (Dryas is offered an ox-hide to make shoes). But given the meta-literary resonance of craft terms like τέκτων (Theoc. 7.45) and ὁ τεχνησάμενος (Hld 3.4.2, evoking *Od.* 11.613–14 μὴ τεχνησάμενος μηδ' ἄλλο τι τεχνήσαιτο, | ὃς κεῖνον τελαμῶνα ἑῇ ἐγκάτθετο τέχνῃ), L. may also invite reflection on his own τέχνη.

4.26.3 οὕτω δὲ ἄρα ... ἐστιν 'So much more pleasant, it seems, is the familiar than prosperity that is strange'. δὲ ἄρα is used to introduce a *gnōmē* (cf. 1.30.6, 3.5.4), but here L. adds a ὥστε clause to give a measure of the comparison; cf. 2.39.2 τοσοῦτον δὲ ἄρα ... ὥστε. L.'s addition of δέ to ἄρα is one of his stylistic habits: cf. 1.27.2, 30.6, 2.39.2, 3.5.4, 28.2, 4.33.4 (conj. Hercher). The use of οὕτω(ς) ἄρα to introduce a *gnōmē* is widespread in imperial Greek writing, especially common in Plut., but in the novelists only here in L. and frequently in Hld. (1.32.4, etc.). For ξενιζούσης referring to the mutual unfamiliarity of town and country cf. ξένης 4.11.1n.

4.26.3–4 οὔτε ... συρίσαι, ἀλλὰ καὶ ... ὀνομαστί: two carefully balanced *tricola* (cf. intro. p. 15) for the first of which, linked by οὔτε ... οὔτε ... οὔτε, L. selects one of the two offerings made to each of the three gods. Within the second the difference between προσεῖπε and ἐκάλεσεν ὀνομαστί is merely linguistic *uariatio.* The notion that herdsfolk talk to their charges (cf. Polyphemus at *Od.* 9.447–60), and address them by name (cf. Theoc. 1.15), not without basis in real life (cf. *Gp.* 17.2.4), reappears at 4.38.4n.

4.26.4 τῆς μὲν γὰρ πηγῆς: γάρ is used elliptically – 'And he really did feel deeply, for he also ...'. D.'s drinking is introduced to effect a neat transition to C.'s fate: we had not earlier read that they often drank from the Nymphs' spring.

καιρὸν παραφυλάττων: cf. 4.12.4, 18.2. This is the third time in Book 4 that a character awaits a suitable occasion to broach a problem of ἔρως (as does Dorcon at 1.20.1, also with παραφυλάξας). The explanation reassures us that D. has not wholly forgotten C., but may not plausibly explain such a long silence.

4.27.1 τάδε γίνεται: cf. 3.6.5n.

ἐκάθητο: C. has earlier been seated while watching her flock (1.13.4, 3.20.2), but sitting is also a sign of anguish; cf. 1.18.2, Theoc. 11.17 (Polyphemus), the Vatican 'Penelope' (Richter 1970: fig. 63).

οἷα εἰκὸς ἦν: L. draws attention not so much to the predictability of C.'s words as to how he is presenting a typical example of a heroine's lament (cf. Birchall 1996) for his readers' literary assessment.

ὀνειροπολεῖ γάμους πλουσίους: both earlier metaphorical uses of ὀνειροπολεῖν (3.32.3, 4.6.3) have concerned D.'s prospective marriage to C.

4.27.2 τὰς αἶγας: 2.39.4.

θύων: the sacrifices (4.26.1) which preceded D.'s dedications.

οὐ ζήσομαι: at 2.39.2 C. had sworn to share both D.'s life and his death; D. had sworn to kill himself if another supplanted him in C.'s love. C.'s suicidal reaction to the possibility that D. might break his oath not to abandon her is not there foreseen, but entirely plausible and comparable to other novelistic heroines' behaviour.

4.28.1 τοιαῦτα ἐννοοῦσαν: the second element in the doublet adds nothing; cf. intro. p. 14.

ὁ Λάμπις: cf. 4.7.1. Like Dorcon in Book 1, Lampis maintains pursuit of C. despite initial failure. The reader, knowing that two earlier attempts to abduct C. have failed (Dorcon, 1.20–1; the Methymnans, 2.20–9) may expect the third to fail too. It seems unlikely, as argued by MacQueen 1990, that this attempted abduction by Lampis constitutes the μῦθος that Pan (2.27.2) asserts Eros wishes to make of C. See further Bowie 2004.

μετὰ χειρὸς γεωργικῆς 'with a band of farm-workers'. This sense of χείρ begins in tragedy (e.g. Aes. *Supp.* 958) and recurs in Hdt. and Thuc., always with an epithet (e.g. Hdt. 1.174.4, Thuc. 3.96.4 πολλῆι χειρί, Thuc. 5.72.1 οὐ σὺν μεγάλῃι χειρί): except in Polyaenus (six times) it is rare in writers of the first three centuries AD.

Δρύαντος ἐκεῖνον ἀγαπήσοντος 'on the assumption that Dryas would be content with him'. For this sense of ἀγαπᾶν (only here in L.) cf. Hld. 1.19.4.

ἐπιστάς 'appeared': cf. 2.3.1, 32.1, 35.1.

βοῶσα ἐλεεινόν: that C. is screaming pitifully is not simply an abducted virgin's stereotypical reaction; it reassures us that, despite feeling deserted by D., C. is not ready to give him up for another suitor. Her cries recall D.'s when she was taken by the Methymnans (2.21.3).

τῶν δέ τις ἰδόντων: for the word order cf. τῶν τινὶ πλουσίων 3.21.1n.

ἐμήνυσε ... τῶι Δάφνιδι: L.'s simple paratactic sentence structure replicates the chain of communication more precisely than could an elaborate period.

4.28.2 οὔτε εἰπεῖν πρὸς τὸν πατέρα ἐτόλμα: D.'s fear of disclosing his love for C. to his new father displays a streak of helplessness already evident when C. was abducted (2.21.3–22), linking him with other novelistic heroes, especially Chaereas (cf. Konstan 1994), but in slight tension with his self-assertion in Book 3 (e.g. 3.34). D.'s timidity is needed, however, to give Gnathon the chance to redeem himself.

περίκηπον: cf. 4.19.4n.

ὢ πικρᾶς ἀνευρέσεως: D.'s lament (cf. Birchall 1996) follows closely upon and parallels C.'s. For the gen. cf. 1.18.2n. The term ἀνεύρεσις, perhaps coined by Eur. (cf. *Ion* 569) and used for the mutual rediscovery of

parents and children by Plut. *Thes.* 12.4, appears only here in L.; of the other novelists only Hld. uses it, of the mutual rediscovery both of lovers (5.4.7) and of parent and child (5.33.3, 9.24.4, etc.). Like this last case, L.'s use draws attention to the rediscovery central to his story, though as readers know (cf. τερπνόν, pr.3) D. is wrong to think his story will be πικρόν.

4.28.3 πόσον ... πόσον: for the repetition cf. πόσοι ... πόσαι, 1.14.2.

τρυφῶ 'I indulge myself'. τρυφᾶν has so far been used only of city habits, 2.19.1, 4.11.1.

4.29.1 ἤκουσεν: for the overhearing motif (common in comedy) cf. 3.15.4n. It is comparable to that of two people drawing aside for an exchange at 4.18.2–3.

καιρὸν ἥκειν ... νομίζων: cf. 3.15.5n. (Lycaenion), 4.18.2 (Lamon).

μεταδιώκει: μεταδιώκειν, only here in the novelists, is well documented in classical prose, e.g. Hdt. 3.4.2, Xen. *Cyr.* 4.3.3.

4.29.2 ἀνθρώπους ... συνηλόησε 'gave his farmer folk a good hammering'. L. more probably knows the rare συναλοᾶν from Theoc. 22.128 (συνηλοίησε) or Plut. *Marc.* 15.6 than Hipponax fr. 92.4 West, though in all these cases (as in Opp. *H.* 3.575, [Opp.] *C.*1.268), its objects are body-parts, not persons.

4.29.3 ἐσπούδαζε: see 4.17.2n.

κατορθώσας δὲ τηλικοῦτον ἔργον 'after accomplishing so mighty a feat as this'. Like L.'s comparison of Lampis to a prisoner of war (αἰχμάλωτον, 4.29.2), this phrase draws attention to the difference in scale of action between this and other novels: Gnathon's achievement is not all that impressive.

νυκτὸς ἀρχομένης: see 3.12.1n., 4.9.2.

4.29.4 ἐν τῶι περικήπωι: cf. 4.19.4n.

προσάγει ... διδοὺς ... δεῖται: for the *tricolon auctum* cf. intro. p. 15.

μεθ' ἣν τεθνήξεται λιμῶι 'after (i.e. deprived of) which he would die of hunger'. Even in this emotional moment L. retains a comic streak in his portrayal of Gnathon.

4.29.5 Χλόην ... Χλόην: for similar emphatic repetition of C.'s name, though in different cases, cf. 1.15.4, 2.27.3.

τῆς ἀμελείας: cf. 1.3.1n.

4.30.1 πρὸς μόνην ... τὴν μητέρα: perhaps because Cleariste was the first of D.'s true parents to be impressed by him (4.15). But cf. D.'s approach to Myrtale, not Lamon at 3.26.2.

4.30.2 γενομένης ἡμέρας: cf. 3.28.1n., 4.9.3n., 37.1.

σιωπῆς γενομένης: the repetition of γενομένης is inelegant, but after use by Men. *Sic.* 199 the phrase, surprisingly only here and at Ch. 5.4.9, 8.2.12 in the novelists, is common in later Greek, though Plut. prefers the order γενομένης σιωπῆς (19 times, e.g. *Publ.* 7.5).

ἤρξατο λέγειν: cf. 4.19.3n, where the phrase introduces Lamon's similar revelation.

4.30.3 ὁμοία με ἀνάγκη: like any trained speaker, Dryas exaggerates the similarity of his case to another whose favourable outcome has been established; Lamon's compulsion had been the need to save D. from Gnathon, whereas for the moment C. is safe.

τὰ μέχρι νῦν ἄρρητα 'what has hitherto not been divulged'. ἄρρητος is usually 'not to be divulged', but L.'s use has classical precedents, including Pl. *Symp.* 189b4.

4.30.4 μαρτυρεῖ ... γνωρίσματα: cf. 4.19.1 ἀγροικίας κρείττονα, 19.5 τύχης γὰρ μείζονος ἢ καθ' ἡμᾶς σύμβολα.

4.31.1 οὔτε ... ἀσκόπως 'not aimlessly'. The adv. is found first at Plb. 4.14.6, and with a neg. first at Jos. *BJ* 3.53, then from the second century AD in technical writing but not in high literature. The phrase has a different sense from οὐκ ἀπὸ σκοποῦ (4.17.3n.).

ἀμελῶς: see 3.7.1n.

χλωριῶντα: a rare word (though also in Hp. *Epid.* 4.35), recalling (also in an erotic context) Sappho fr. 31.14 χλωροτέρα δὲ ποίας; cf. 1.17.4n.

διὰ πάσης ἀκριβείας ἤλεγχε: ἀκρίβεια, meticulousness, matching Dryas' speaking οὐκ ἀμελῶς, recalls that claimed by Thuc. (1.22.2; cf. pr.3n.); ἤλεγχε may then evoke ἀνεξέλεγκτα (Thuc. 1.21.1).

4.31.2 τὰ ὑποδήματα ... τὴν μίτραν: L. reverses the order of 1.5.3 and introduces a fourth epithet, κατάχρυσα ('gilt'), qualifying only the sandals (whereas at 1.5.3 each item was described as golden or gilt).

4.31.3 ἐκόσμει: for enhancement of a daughter's status by high-level κόσμος cf. Nitetis at Hdt. 3.1.3.

ἀναστήσας: most of L.'s middle or intransitive tenses of ἀνιστάναι have the sense 'get up' (12 times, e.g. 1.21.2). His only other transitive uses are 3.14.5, where D. lifts C. to her feet so as to try to make love to her from the rear, and 3.18.4, where Lycaenion manoeuvres D. into position. If these resonate here they give Dionysophanes' question about C.'s virginity a particular edge.

εἰ παρθένος ἐστί: i.e. C. Whereas in X.Eph. and Ch. the virginity of the couple (already married early in the narrative) is not an issue, in Ach. Tat. Leucippe's virginity is a pivotal theme of Book 8, and Calligone's is stressed at 8.18.2. But for Ach.Tat., as generally in Greek and Roman society, male virginity is less important: Cleitophon ultimately succumbs to Melite (albeit suppressing this, Odysseus-like, in his tale in Leucippe's presence, 8.5.2). That C.'s and only C.'s virginity should concern Dionysophanes is not surprising. Striking, however, is Hld.'s decision to place equal stress on his hero's and heroine's virginity. On the issues see Goldhill 1995: 1–45.

κατέκλινεν: cf. 2.32.1n.

4.32.1 οἷόν ἐστι … προσλάβηται: a reinforcement of L.'s recurrent presentation of φύσις as always benefiting from τέχνη; cf. pr.1n.

ἀναπλεξαμένη τὴν κόμην 'with her hair plaited': for possible styles in which C.'s coiffure may be imagined cf. the heads from Ephesus of the period of Septimius Severus, pp. 128–9 in Inan–Rosenbaum 1966: 128–30, no. 153 ('At the back the hair is gathered in a very large, almost circular, coil of braids'), no. 154 with pl. lxxxix 1–2 and 3–4; or, of the first quarter of the third century AD, no. 156 with pl. xci ('a very young woman wearing her hair in the "Melonenfrisur" and gathered at the back in a plait consisting of three braids taken up along the centre of the skull three-quarters of the way up the back of the head'). Inan–Rosenbaum compare a head from Side, no. 267 with pl. cxliv, noting that the closest parallels are coin portraits of Caracalla's wife Plautilla and Elagabalus' first wife Julia Paula.

ἀπολούσασα τὸ πρόσωπον: as she had for an end-of-day drink with D., 1.23.3.

εὐμορφοτέρα: see 1.18.2n. C.'s beauty is crucial for her recognition by the élite and her evocation of earlier novelistic heroines; cf. Montiglio 2012: 99.

4.32.2 ὤμοσεν ἄν τις: a stronger variant of L.'s frequent εἴκασεν ἄν τις (cf. 1.13.2n.), likewise drawing the reader into the narrative. L. re-iterates his presentation of the couple's qualities as marking them off from servile rustics (cf. 1.7.1n.).

ἐπὶ κλίνης ἰδίας 'on a couch of their own'. The rustics join the banquet, but social distinctions are maintained.

4.32.3 κρατῆρες ἵσταντο: cf. 3.9.4n. This celebration of C.'s recovery of her rightful status (though not yet of her identity) is closely parallel to that celebrating D.'s identification (there called a ἑορτή, 4.26.1); but only here is prolongation over some days explicit, something doubtless commoner in public feasting (cf. 4.34.2n.) than in private (though cf. Ath.'s prolonged banquet framework).

τὰ ἑαυτῆς: D. had not only dedicated (4.26.2–3) his goatskin, syrinx, milk-pails, and wallet (as C. does here) but also his transverse pipe (πλάγιον αὐλόν) and shepherd's stick (τὴν καλαύροπα). Whereas L. made D. sentimentally use the first three of these for the last time, his description of C.'s dedication is enhanced by her mixing the cave's water with wine and garlanding the tomb of the ewe that saved her (4.32.4).

ἐκέρασε … οἴνωι: though ancient Greeks regularly mixed water with wine for drinking, the absence of the article with οἴνωι suggests that she pours wine into the spring as a sort of libation.

4.32.4 τὸν τάφον τῆς ὄϊος: we have read (4.19.4n.) that D.'s goat was buried, but so far nothing similar about C.'s ewe, a mark of the economy

of L.'s writing (it can be inferred that the animals' treatment was symmetrical) rather than of his oversight.

ταῖς θεαῖς συρίσασα ηὔξατο: for the hyperbaton cf. intro. p. 16.

τοὺς ἐκθέντας ... γάμων 'to discover that those who exposed her had a status suitable for her marriage to Daphnis', varying Dryas' wish at 4.30.4.

4.33.1 πατέρας: cf. 4.19.4n.

4.33.2 ἐνσκευασάμενοι 'they got themselves ready and ...'. Though only once elsewhere in the novels (of kitting out Leucippe in a sheepskin, Ach. Tat. 3.21.1), ἐνσκευάζειν is an appropriate term given the party's voluminous baggage.

ἄλλας τρισχιλίας: in addition to the 3,000 given to Dryas by D., 3.29.4.

τὴν ἡμίσειαν μοῖραν: a generous gift, given the apparent extent of the estate (cf. 1.1.2).

ζεύγη ... χειμερινάς: the landowner's gift predictably outclasses that of rustics. D. had suggested other suitors might offer Dryas one yoke of oxen (3.29.4), as Dorcon earlier had (for ploughing, 1.19.2), and D. had given Eudromus a single winter garment (a goatskin, of course, 4.6.1).

καὶ ἐλεύθερον αὐτὸν ἔθηκαν καὶ ἐλευθέραν τὴν γυναῖκα: though freeing of slaves was commoner in the Roman than in the Hellenistic world (see Bradley 1984, Fisher 1993), Dionysophanes' action is not alien to Greek practice, though in both periods some formal recognition by civic authorities would be normal.

ἵπποις ... πολλῇ: L. uses different details to give the same impression of pomp as at the party's arrival (4.13.1). For horses cf. 4.10.1n.

4.33.3 νυκτός: return by night is implied to be intended to avoid welcome by excited crowds, but is probably chosen by L. so that he can chart the progress of his action by his favourite temporal marker, τῆς ἐπιούσης, and allocate a full day to the identification of C. The journey shows that he locates the estate some distance from Mytilene: see 1.1.2n.

ἀνδρῶν γυναικῶν: for the asyndeton cf. κτηνῶν οἰκετῶν ἀνδρῶν γυναικῶν, 4.13.1.

οἱ μὲν ... αἱ δέ: for differentiation of response by gender cf. Ch. 8.7.2 οἱ μὲν ἄνδρες ἐπῄνουν Χαιρέαν, αἱ δὲ γυναῖκες Καλλιρρόην, ποτὲ δ' αὖ πάλιν ἀμφοτέρους κοινῇ.

4.33.4 παρευδοκιμηθῆναι: cf. 1.6.3n.

ὅλη ... ἡ πόλις: a whole city's excited reaction to the couple's beauty is exploited in the other novels (e.g. Ch. 8.6.7–8, X.Eph. 1.1.3, 2.7) but has so far been denied to L. by his rural setting.

ηὔχοντο: a reworking of C.'s prayer to find parents whose status would allow her to marry D. (4.32.4n.).

τῆς μορφῆς 'physical beauty', only here in L., never in X.Eph. or Ch., and only once or twice in this sense in Ach.Tat. (5.17.4; perhaps 1.19.2). L. may choose this variant (poetic in classical Greek) on his by now

over-used term κάλλος because of its use by Sappho frr. 96.21–3 ε]ὔμαρ[ες μ]ὲν οὐκ α.μι θέαισι μόρ|φαν ἐπή[ρατ]ον ἐξίσω|σθαι and 132.1–2 ἔστι μοι κάλα πάις χρυσίοισιν ἀνθέμοισιν | ἐμφέρην ἔχοισα μόρφαν Κλέις ἀγαπάτα; cf. 1.18.2n.

γυναῖκες πολλαὶ τῶν μέγα πλουσίων 'many women among those of great wealth'. Classical uses of μέγα with an adj. are chiefly poetic, but it appears precisely with πλούσιος twice in Hdt. (1.32.5, 7.190).

πιστευθῆναι ... καλῆς 'to be credited to be the mothers of a daughter so beautiful'.

4.34.1 ὄναρ δὲ ... γίνεται: for βαθὺν ὕπνον cf. 1.22.3, 2.23.1 (D. sees the Nymphs in a dream). For dreams sent by the Nymphs see 1.7.2n.

κατανεῦσαι τὸν γάμον 'to agree to their wedding'. κατανεῦσαι, only here in L., is regular for assent to human requests by gods (e.g. *Il.* 8.175–6) and mortals (e.g. Hdt. 9.111.1). Not in X.Eph., it is used just twice by Ch., first when Hermocrates assents to Callirhoe's marriage to Chaereas (1.1.12), then in Ch.'s penultimate sentence when Callirhoe begs Aphrodite to grant her and Chaereas a happy life and shared death (8.8.16). Ch.'s framing use may influence L.'s choice here.

τὸν δὲ ... τὴν φαρέτραν: Eros unstringing his bow symbolises the couple's release from the tension of unconsummated desire; cf. their prayer for release from winter (3.4.4).

τοξάριον: cf. 1.7.2n.

πάντας τοὺς ἀρίστους Μιτυληναίων: the phrase is repeated in the account of what Dionysophanes actually does (4.34.2). To discover C.'s presumed aristocratic parents requires all possible candidates to be invited, but his readiness and ability to entertain the whole city élite establishes him as among its most eminent members. In having Dionysophanes set up a symposium in which the prize is to get C. as one's daughter L. may rework the year-long symposium arranged by Cleisthenes of Sicyon to choose a husband for his daughter Agariste, Ἑλλήνων ἁπάντων ἐξευρὼν τὸν ἄριστον (Hdt. 6.126.1).

τὸν ὕστατον πλήσῃ κρατῆρα: the specification of a particular time to act (like the use of the symbolic terms κρατῆρα and ὑμέναιον) is characteristic of divine instructions communicated by dreams and oracles. L. chooses the last stage in the symposium so that C.'s identification can be the climactic closure to this day in his story.

4.34.2 λαμπρὰν ἑστίασιν 'a splendid banquet'. Although ἑστίασις can be used for lavish entertainment by an individual (Pharnaces, Ch. 4.6.2; the wedding feast of Cleitophon and Melite, Ach.Tat. 5.14.3–4), it was a regular term for public banquets (cf. Schmitt Pantel 1997: 271–3), giving that of Dionysophanes an official civic colour. λαμπρός often describes such munificence, e.g. *IG* xii 7.21–3 (Arcesine on Amorgos, third century BC) καὶ τοὺς ἰόντας εἰς τὴν ἑορτὴ[ν]| ἑστιάσας λαμπρῶς καὶ φιλοτίμως ἡμέρ|ας ἕξ. Cf. λαμπρῶς at 4.37.2.

τῶν ... ἐν ποταμοῖς: the two paired cola, with assonance in both and rhyme and asyndeton in the first, are an extreme example of L.'s pursuit of balance and sound-effects; cf. intro. pp. 14–15.

4.34.3 Ἑρμῆι: that libations from the last bowl are poured to Hermes is already attested at *Od.* 7.137–8.

εἰσκομίζει ... ἐνδέξια πᾶσιν ἐδείκνυε: the echo of δεῖξ' ἐνδέξια πᾶσιν ἀριστήεσσιν Ἀχαιῶν, *Il.* 7.184, where the winning lot is displayed (for recognition, as here) to the Achaeans to determine who shall fight Hector, sets up a parallel between the best of the Mytileneans and the best of the Achaeans, reinforced by the response (4.35.1) τῶν μὲν οὖν ἄλλων ἐγνώρισεν οὐδείς; cf. *Il.* 7.185 οἱ δ' οὐ γιγνώσκοντες ἀπηνήναντο ἕκαστος. The parallel adds a streak of humour and also provokes reflection on the generic gap between epic and L.'s pastoral novel. Odysseus begging ἐνδέξια πᾶσιν (*Od.* 17.365) is not an obvious intertext.

τις ... θεράπων: for the hyperbaton cf. intro. p. 16.

4.35.1 Μεγακλῆς δέ τις ...: L.'s readers, like his characters, only learn the name of C.'s father near the novel's close. It has an aristocratic ring for readers of Attic comedy: cf. Ar. *Clouds* 46 with Dover *ad loc.* – Megacles is father-in-law to the rustic Strepsiades, who hoped that his son Pheidippides would herd goats. But to many he will recall the Megacles powerful in seventh-century BC Mytilene (Arist. *Pol.* 5.1311b27). That he is last in the sympotic circle (at the position of honour near the door because of his γῆρας) further postpones (momentarily in L.'s narrative time, but more substantially in narrated time) the moment of recognition.

πάνυ μέγα καὶ νεανικόν: for a typical reader, trained in rhetoric, the doublet (cf. 2.35.3n.) may recall Demosthenes' phrase (3.32, 13.25) μέγα καὶ νεανικὸν φρόνημα.

τί γέγονάς μοι, θυγάτριον: L. uses θυγάτριον more often than θυγάτηρ, but Megacles' use here may mark affection.

ἢ ταῦτα ... ἐντυχών 'or did some shepherd come across them and carry off them alone?', i.e. abandoning the baby, as Lamon had briefly contemplated (1.3.1). That Megacles supposes a shepherd found them, but does not know where they came from (4.35.2), might 'realistically' be explained by the frequency of tales about the discovery of babies and tokens by shepherds (cf. 1.2.3n.), but within L.'s story it is ironically close to what 'happened'.

4.35.2 οὐδὲν ὑφελών ...: L.'s attention to this aural detail contributes *enargeia*, helping readers to imagine the scene.

4.35.3 εἰς χορηγίας καὶ τριηραρχίας ἐξεδαπάνησα: like the war with Methymna, the institution of the trierarchy, whereby a rich citizen, alone or with others, was obliged to equip a trireme, implies that Mytilene was a fully independent Greek *polis*, and one with Athenian institutions at that: the trierarchy may have existed in some other cities (as it did in

Priene in the second century BC: cf. *Syll.*[3] 1003.29), but it is not attested for Mytilene at any time. The *chorēgia*, the financing of a χορός competing in a dramatic or dithyrambic *agōn*, was another Athenian institution (see Wilson 1999); although it survived in Athens into the second century AD we do not know of its persistence in that form in any other city until then. But it and the verb χορηγεῖν were well enough known to spawn a range of metaphorical uses. For a father pleading unforeseen poverty to explain a daughter's exposure cf. Men. *Perikeiromenē* 802–12.

4.35.4 πλοῦτος ἐπέρρει: cf. Ch. 1.11.7 πλοῦτος ... βασιλικὸς ... ἐπιρρέων, Eur. *Med.* 1229 ὄλβου ἐπιρρυέντος.

4.35.5 οὐδὲ θυγατρίου γενέσθαι πατὴρ εὐτύχησα: a variation of Lamon's remark (4.19.4). οὐδέ, 'not even', implies that a son (as almost always in Greek and Roman culture) would have been more desirable.

δηλοῦντες ὅτι με πατέρα ποιήσει ποίμνιον: presumably the gods appeared in his dream and then made a prediction (as at 2.23.4–5). The alliteration of π highlights the apparent absurdity.

4.36.1 προνοίαι θεῶν: Dionysophanes gave the same explanation for D.'s preservation (4.24.2).

4.36.2 ἀπόδος Δάφνιδι νύμφην 'duly give her to Daphnis as his bride'. The compound verb recognises D.'s claims on C.; cf. 2.27.3 εἰ μὴ ... Χλόην ταῖς Νύμφαις ἀποδώσεις.

ἀμφότεροι ... ἀμφοτέρους ... ἀμφοτέρων: a neat polyptoton.

Πανὶ καὶ Νύμφαις καὶ Ἔρωτι: the triad are the dedicatees of L.'s work (pr.3) and the objects of D. and C.'s worship after their return to the country (4.39.1), but only here do they all appear together between these passages: at each mention L. varies their order.

4.36.3 Ῥόδην: L.'s choice of a relatively common name for the aristocratic Megacles' wife is puzzling; since he stands so ostentatiously in the tradition of earlier novelists it may recall that of X.Eph.'s loyal servant (2.2.3 etc.), thus reminding readers that L. transposes a romantic plot from the world of the élite to that of their slaves, and perhaps inviting comparison of his recognition scenes with that of X.Eph. set in the island homonymous with Rhode, Ῥόδος (cf. Lefteratou 2017: 242).

ὕπνον αὐτοῦ μένοντες εἵλοντο: the subjects are D. and C.

διώμνυτο: recalling D.'s oath (2.39.1) that he would not live even a single day without C., and reminding us that he has broken this oath.

4.37.1 συνθέμενοι 'by common consent': the absolute use of the participle recalls συντιθέμενοι at pr.2.

τὴν ἐν ἄστει διατριβήν: διατριβή is regularly used of time spent in a given place, e.g. Ach.Tat. 3.9.1; cf. LSJ I.3.

ἐδόκει δὲ κἀκείνοις 'they too decided', i.e. the parents; the καί of κἀκείνοις implies that this was also the preference of D. and C.

ποιμενικάς τινας ... τοὺς γάμους 'to make their marriage in some way pastoral'. After an apparent severance of the couple's links with the country (symbolised for D. by his dedication of his ποιμενικὰ κτήματα, 4.26.2), the term ποιμενικάς prepares readers for the rural closing scenes and the couple's pastoral future (βίον ποιμενικόν, 4.39.1), consonant with what may have been the work's title Τὰ κατὰ Δάφνιν καὶ Χλόην ποιμενικά (cf. Title n.).

4.37.2 λαμπρῶς: cf. 4.34.2n.

παρέδωκε ... ὁ πατήρ 'her father handed over C. in the presence of the Nymphs'. παραδιδόναι is not the regular term for a father giving a daughter in marriage, which is the simple verb διδόναι (cf. LSJ II.2); it evokes L.'s two previous uses, both in erotic contexts: the dream in which the Nymphs entrust the couple to Eros (1.7.2) and Lycaenion telling D. to entrust himself to her (3.17.3).

μετὰ ἄλλων πολλῶν ... τὰ γνωρίσματα 'made the tokens into dedications, along with many other things'. L. did not tell us D.'s tokens were dedicated, but this asymmetry is explicable given the place of C.'s exposure and her closer relation as a bride (νύμφη) to the Nymphs.

εἰς τὰς μυρίας 'to make up 10,000 drachmas'. For the article cf. Philostr. *VS* 2.11.591: οὐχ αἱ μύριαι τὸν ἄνδρα. As that passage shows, 10,000 drachmae was the salary of the imperial chair of rhetoric in Athens from its establishment ca. AD 176 by Marcus Aurelius, and a huge sum for a shepherd, though the 7,000 that Megacles now adds to D.'s 3,000 is a small sum for him.

4.38.1 ὁ δὲ Διονυσοφάνης: the wedding recalls the party in front of the Nymphs' grotto celebrating C.'s recovery from the Methymnans at 2.31–7 and repeats with variation some of the phrases used to describe it, e.g. ἐκ φυλλάδος στιβάδας ὑποστορέσας (2.31.1) reworked as στιβάδας ὑπεστόρεσεν ἐκ χλωρᾶς φυλλάδος (4.38.1). For these στιβάδες cf. 2.31.1n.

ὑπεστόρεσεν: the verb was first used for the rustic sacrifice at 2.31.1, then of Lycaenion's posture when instructing D. at 3.18.4. This third use might evoke both occasions.

πάντας τοὺς κωμήτας: since these are all slaves of Dionysophanes, or at least work on his land, his munificence falls short of that credited to the fifth-century BC Cimon making his house τοῖς πολίταις πρυτανεῖον ... κοινόν (Plut. *Cim.* 10.7) or the second-century AD Herodes Atticus entertaining both citizens and non-citizens at the Athenian Dionysia (Philostr. *VS* 2.1.549).

4.38.2 παρῆσαν δὲ ...: L. uses his guest-list to recapitulate the rustic characters in his work: Dorcon's kin had been mentioned only at 1.31.2–3, at his funeral, then they disappear from the story, but are re-introduced here because the dead Dorcon cannot himself be in the roll-call.

4.38.3 ἦν οὖν ὡς ἐν τοιοῖσδε συμπόταις: the recent city banquet justifies L.'s reminder to urban readers of the otherness of rustic entertainments.

ὁ μὲν ᾖδεν οἷα ᾄδουσι θερίζοντες: although reaping was not central to L.'s pastoral presentation of the couple, D. claims to be good at it (3.29.2), and it is integral to the estate's economy (1.1.2, 4.33.2). But mention of reaping songs sets up a further relationship between L.'s work and that of Theoc., whose Lycidas was a renowned syrinx player ἔν τε νομεῦσιν | ἔν τ' ἀματήρεσσι (7.29), and whose *Idyll* 10 is entitled Ἐργατῖναι ἢ θερισταί in our MSS: in it one of the two reapers who compete in singing, Milon, attributes his song to 'the divine Lityerses' (τῶ θείω Λιτυέρσα, 10.41; see Hunter 1999 *ad loc.*). L.'s near-contemporary Pollux (4.54) was interested in a reaping song called Lityerses, named after a Lityerses son of Midas; cf. Apollodorus *FGrH* 244 F149, quoted by Σ Theoc. 10.41–2d. It is likely (so Gow 1952: II, p. 1), that L. also knew the satyr-play of the Hellenistic dramatist Sositheus entitled Δάφνις ἢ Λιτυέρσης (*TrGF* 99 F1a–3): in this a nymph Thaleia or Pimpleia, loved by Daphnis, is kidnapped by pirates and eventually found by Daphnis as a slave at the court of Lityerses. Reaping songs, then, raise questions about the boundaries of bucolic writing and the ancestry of L.'s own story of Daphnis.

ὁ δὲ ἔσκωπτε τὰ ἐπὶ ληνοῖς σκώμματα: like reaping, harvesting grapes had been on the edge of the pastoral world of D. and C., and twice at its centre (2.1–2 and 4.5; cf. also 2.36). But the merriment at 2.1–2 did not explicitly include σκώμματα, and jokes at either C.'s or D.'s expense need not have been among the ποικίλας φωνάς then uttered (2.2.2n.). Jesting, however, is regularly associated with vintage celebrations (cf. the *rustici cauillantes* in that described by Marcus to Fronto, *Ad Marcum* iv 6.2), and with the origins of comedy at the Attic Lenaea; cf. Photius s.v. τὰ ἐκ τῶν ἁμαξῶν. L. may offer us a glimpse of pre-comic comedy, as he did of archaic pastoral poetry at 2.31.2n.

4.38.3–4 Φιλητᾶς ... τῆς ἑορτῆς: these lines rework Theoc. 6.42–5, where the young Daphnis and Damoetas mark the end of their singing performance by kissing (cf. Bowie 1996: 92) and playing on each other's instruments, and their cattle dance in sympathy with their emotions (see Hunter 1999 *ad loc.*): τόσσ' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλησε | χὼ μὲν τῶι σύριγγ', ὁ δὲ τῶι καλὸν αὐλὸν ἔδωκεν.| αὔλει Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βούτας, | ὠρχεῦντ' ἐν μαλακᾶι ταὶ πόρτιες αὐτίκα ποίαι. The intertext draws attention to the progress from musical to sexual exchange in L.'s lines, a miniature reflection of what has been happening in the novel as a whole. It will reach its climax in the final chapter (4.40).

Φιλητᾶς ἐσύρισε, Λάμπις ηὔλησε: Philetas predictably performs on the instrument on which his skill was second only to Pan's (2.32.3); nothing has been said earlier of the musical skills of Lampis (who first appears at 4.7.1), and his presence allows L. to introduce some variety. D. (4.26.2)

and earlier worshippers at the Nymphs' cave (1.4.3) had dedicated transverse pipes (πλάγιοι αὐλοί), showing that L. imagined some people in his pastoral world playing them, even if before Lampis no character has done so.

Δρύας καὶ Λάμων ὠρχήσαντο: as had Dryas at 2.36. There Lamon had not danced but told the μῦθος of Pan's violent pursuit of Syrinx: his choice this time of dancing matches the movement from the violent desires of Pan in Books 1, 2 and 3 to the reciprocal and consensual love-making of D. and C., picked out in L.'s next phrase Χλόη καὶ Δάφνις ἀλλήλους κατεφίλουν.

4.38.4 ὁ δὲ Δάφνις ... κατεφίλησε: despite the proximity of D. and C. to their much-deferred consummation, L. maintains a wry distance from their pastoral habits for his urban reader. Here D.'s actions parallel those of symposiasts – addressing one another by name, passing round highly esteemed consumables, and kissing.

φυλλάδα χλωράν: cf. 1.21.1n.

4.39.1 καὶ οὐ τότε μόνον ἀλλ' ἔστε ἔζων: for the 'happy ever after' motif cf. X.Eph. 5.15.3 and (with variation) Ch. 8.8.16; Ach.Tat. 8.19 chooses a more open and problematic closure.

θεοὺς σέβοντες Νύμφας καὶ Πᾶνα καὶ Ἔρωτα: cf. pr.3, 4.36.2n.

πλείστας: a herdsman's success is measured by the size of his flock; cf. 4.4.3, 14.3, Theoc. 11.34 βοτὰ χίλια βόσκω. L. is silent on whether D. and C. will be actively engaged in herding (as its importance to them might lead readers to imagine) or adopt the hands-off, leisured role of proprietors.

ὀπώραν καὶ γάλα: fruit had earlier been both a symbol of the couple's nearness to nature (1.23.1), and a favourite food (3.24.2), just as milk had been their regular drink (1.23.3). At 3.33.2 they are enjoyed together as here. L. may hint that D. and C. revert to an even more undeveloped, vegetarian society than that of his story, where sacrifice and consumption of animals is not infrequent.

4.39.2 τὸν μὲν Φιλοποίμενα, τὴν δὲ Ἀγέλην: these names are only superficially predictable. Agele suggests a flock rather than its owner or herder, and might evoke the term for the groups in which Greek ephebes were traditionally trained (cf. Plut. *Lyc.* 16), still used in some Greek cities in the second century AD (e.g. Lycian Idabessus, as implied by the term ἀγελαρχία, *IGRom.* iii 648.16); but it was used as a personal name at Teos, *SEG* 2.621. Philopoemen suits not a herdsman but one who loves herdsmen. It is not a common name, but to anyone with some historical knowledge it suggests the second-century BC leader who tried to rally the Greeks against Rome and whom Plutarch reports as having been called 'the last of the Greeks' (Plut. *Phil.* 1.7). For further implications of this resonance see Bowie forthcoming.

καὶ τὸ ἄντρον ... ἀνέθεσαν: the cave is that first mentioned in 1.4.1n. and seems likely to be located in the ἄλσος of pr.1. It is less clear whether the εἰκόνες now dedicated include, or even simply are, the painting of pr.1–3 (called there both εἰκών and γραφή), or whether they are statues of the Nymphs like those already in the cave at the time of the story (1.4.2).

βωμὸν ... νεών: L. specifies the location of neither altar nor temple, but their absence from the description of pr. might suggest they were not in the grove, and perhaps Pan's temple would be near the pine where he had previously had a cult statue (2.23.4). The title Ἔρως Ποιμήν picks up Eros' presentation of himself as shepherding D. and C. at 2.5.4: cf. the narrator's οἷα μείζονι δουλεύοντες ποιμένι, 3.12.1; but it may owe something to the conceit of Myrinus, *Anth.Pal.* 7.703 (= *GP* 2768–73, cited 1.11.2n.) where a herdsman Thyrsis has Eros watch his flocks while he takes a siesta.

4.40.1 εἰς τὸν θάλαμον: already in Homer the general term for bedroom, θάλαμος had the special sense of the bedroom in which bride and groom consummate their marriage (e.g. *Il.* 11.227, probably Sappho fr. 103 B.1), thereafter prominent in all genres of literature, including the other novels, both literally and metaphorically (for marriage). L. uses it only here, symbolically deferred to his last lines, as is the couple's sexual union. A procession escorting the bride (*Il.* 18.492–3, cited below) or bride and groom to the θάλαμος was an integral part of weddings; cf. X.Eph.1.8.

οἱ δὲ δᾷδας μεγάλας ἀνίσχοντες: cf. *Il.* 18.492–3 νύμφας δ' ἐκ θαλάμων δαΐδων ὕπο λαμπομενάων | ἠγίνεον ἀνὰ ἄστυ, πολὺς δ' ὑμέναιος ὀρώρει, X.Eph. 1.8.1 μετὰ λαμπάδων.

4.40.2 καὶ ἐπεὶ πλησίον ... οὐχ ὑμέναιον ᾄδοντες: that they only sing near the door of the θάλαμος suggests that L. imagines not the ὑμέναιος sung in procession (cf. *Il.* 18.492–3 cited above, X.Eph. 1.8.1 τὸν ὑμέναιον ᾄδοντες) but the ἐπιθαλάμιον sung at the bedroom door. This may partly be homage to Sappho. Although some of Sappho's wedding songs may have been ὑμέναιοι, and one fragment has the ritual invocation ὑμήναον (fr. 111.2 and 4; cf. Dioscorides, *Anth.Pal.* 7.407.5 = *HE* 1569), all citations refer to her wedding poems as ἐπιθαλάμια: *POxy.* 2294 = fr. 103.16, D.H. *Comp.* 25 = fr. 113 τὸ Σαπφικὸν ... ἐπιθαλάμιον τουτί, Servius on Virg. *G.* 1.31 (III 1.139 Thilo–Hagen) = fr. 116.

σκληρᾷ καὶ ἀπηνεῖ τῇι φωνῇι καθάπερ τριαίναις γῆν ἀναρρηνύντες: Winkler 1990: 124–6 argued that this 'amazing detail of attendant discord, unexplained roughness in the song', together with the mention of Lycaenion (4.40.3), recalls Lycaenion's 'careful description of defloration as trauma' (3.19.2–3) and invites us to read C.'s imminent defloration as painful and traumatic. τριαίναις for 'forks' is indeed surprising, and nowhere else attested: L. may know an instance that we do not, or extrapolate from the verb at Ar. *Peace* 570 καὶ τριαινοῦν τῇι δικέλλῃι διὰ

χρόνου τὸ γήιδιον ('and at last to fork my little plot of land with my mattock'). But L.'s emphasis on the roughness of the song may be another aspect of the much-emphasised gap between city and country, influenced by the observation of Demetrius, *Eloc.* 167 (= Sappho fr. 110(b)) on (probably) Sappho fr. 110(a): 'in a different register Sappho uses very low language to make jokes at the expense of the rustic bridegroom and the door-attendant at the wedding, and does so in words suitable to prose rather than to poetry'. The combination of σκληρός and ἀπηνής is found in [Aristides], *Rh.* 2.3.1.6 ἀλλὰ καὶ κατὰ τὸ ἐναντίον τούτου, οἷον σκληρότερον καὶ ἀπηνῆ περιθεῖναι λόγον, ὅταν τοιοῦτόν τι ὑποτεθῇ ('but also the opposite of this, such as to apply rougher and harsh language, when something of that sort is proposed').

4.40.3 γυμνοὶ συγκατακλιθέντες περιέβαλλον ἀλλήλους καὶ κατεφίλουν: the prescription of Philetas, 2.7.7, 8.5, and then of Lycaenion, hitherto applied without success by D. and C. (e.g. 2.10.2–11.1).

ὅσον οὐδὲ γλαῦκες: as a nocturnal bird the little owl (*Athene noctua*) is an obvious image of wakefulness. The comparison closes a long series of animal images (cf. Bowie 2004) and reworks part of a wedding poem of Sappho known to us from second-century papyri, *POxy.* 1231 fr. 56 + 2166(a) 6A = fr. 30.6–9: ἀλλ' ἐγερθεὶς ἠιθ[έοις | στεῖχε σοὶς ὑμάλικ[ας ὡς ἐλάσσω | ἤπερ ὅσσον ἁ λιγύφω[νος ὄρνις | ὕπνον [ἴ]δωμεν ('But rouse yourself, and go to the unmarried youths of your age, so that we may see less sleep than the clear-voiced bird'). But the owl's association with Athena and Athens (cf. Ar. *Birds* 516 with Dunbar *ad loc.*) may invite us to contrast the work we are finishing with the literary products of classical Athens (L. drawing selectively on Attic comedy but distancing himself from Attic tragedy: see 4.17.2n. and Bowie 2007) and from the literary preferences of Athens in L.'s own time (epideictic rhetoric and perhaps local history, but no hint that novels were written there; Bowie 2004: 74).

ἔδρασέ τι Δάφνις ὧν αὐτὸν ἐπαίδευσε Λυκαίνιον: τι may simply be delicate – or precious – imprecision, or it may hint that the ellipse between αὐτὴ γὰρ ἡ φύσις λοιπὸν ἐπαίδευε τὸ πρακτέον (3.18.4) and τελεσθείσης τῆς ἐρωτικῆς παιδαγωγίας (3.19.1) should be read as passing over a more elaborate sexual instruction than 3.18.4 suggested. In that case L. invites readers to imagine D. had more to teach C. on later occasions.

τὰ ἐπὶ τῆς ὕλης γενόμενα: though L. never described the unsuccessful experiments of D. and C. as happening in woodland, he never said that they did not, and he now has us imagine that they retired there from the more open pasture land (as had Lycaenion with D., 3.16.3–17.1). Woods grew adjacent to their pastures (1.27.1, 2.20.2, 37.3, 3.16.2–3), and were sometimes perhaps even used for pasture (cf. 1.27.2); C. hides in woodland, as do D.'s goats (4.14.1, 4.15.3); and tree stumps or trunks are part of their daily landscape (1.12.5n., 2.11.1n., 20.2, 30.2).

ποιμένων παίγνια: cf. ἡμῶν δὲ παίγνιον, the last words of Gorgias, *Helen* 11.21. Edmonds proposed παιδίων παίγνια, since D. and C. are still shepherds, and their important *rite de passage* is from adolescent to adult. But these last two words also function as a description of L.'s work as a whole: its characters' status as ποιμένες has been crucial, and both the ability to perform the sexual act and the solemnisation of their marriage have come about through city intervention, the former by the city woman Lycaenion, the latter by their real parents, who belong to the city élite.

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GENERAL INDEX

Chloe, Daphnis, Eros, goat, Lesbos, Mytilene, and sheep, found in the commentary *passim*, are among the names and terms not indexed; index references to Achilles Tatius, Chariton, Heliodorus, and Xenophon exclude most of the numerous places where they are cited as offering a parallel for a *locus communis* of erotic or novelistic writing or for a linguistic feature.

INDEX OF GREEK TERMS DISCUSSED